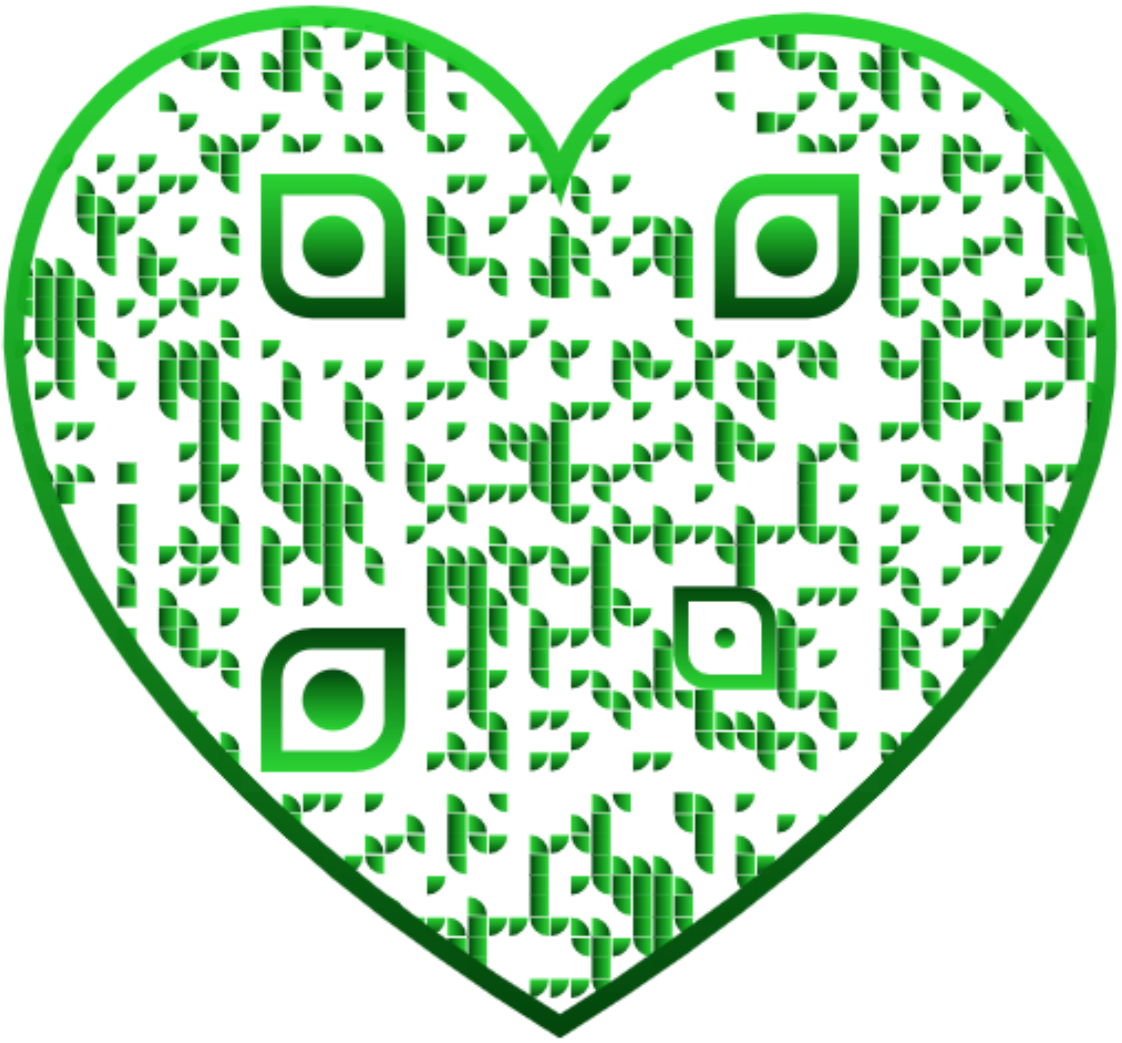
OCTOBER 2023

WSJ.

THE WALL STREET JOURNAL MAGAZINE

MICK JAGGER

HIS NEXT CHAPTER



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Small Steps Toward a Brighter Future

On the road to more eco-conscious living, businesses need to work as trusted partners for consumers. This is why Samsung is introducing changes to its products that will help people adopt more sustainable lifestyles without sacrificing comfort or connectivity.

From eliminating single-use plastics in packaging to reducing household products' consumption of water and electricity, Samsung is on a journey to help shift the conversation from waste to resource. The SmartThings Home incorporates six services including SmartThings Energy, which can be integrated with a pre-existing energy supplier to optimize use. SmartThings Energy's AI Energy Mode lets you easily check your power consumption. It can also switch all of your compatible smart appliances[1] to AI Energy Mode automatically when your estimated monthly electricity bill exceeds your preset target, by adjusting cooling/washing temperatures based on your usage patterns.

Shifts in consumer behavior are key in advancing a brighter future with a healthier planet, but this is possible only when empowered by businesses that are taking steps to put eco-conscious design at the center of their products. From recycling to replacement, efficiency to longevity, Samsung products are changing over time to become a showcase of this mission in action.

1 Only available for smart appliances that are compatible with AI Energy Mode.

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"BEAUTY LIES IN THE DETAILS OF THE GRANDEST STRUCTURES, AND THE FINEST." | ORA ÏTO, CREATOR OF SHAPES, WEARS THE VACHERON CONSTANTIN TRADITIONNELLE.

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GENÈVE
| ONE OF NOT MANY.

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THIS PAGE Balenciaga jacket and dress and Loewe boots, photographed by Louise & Maria Thornfeldt and styled by Katelyn Gray. For details see Sources, page 122.

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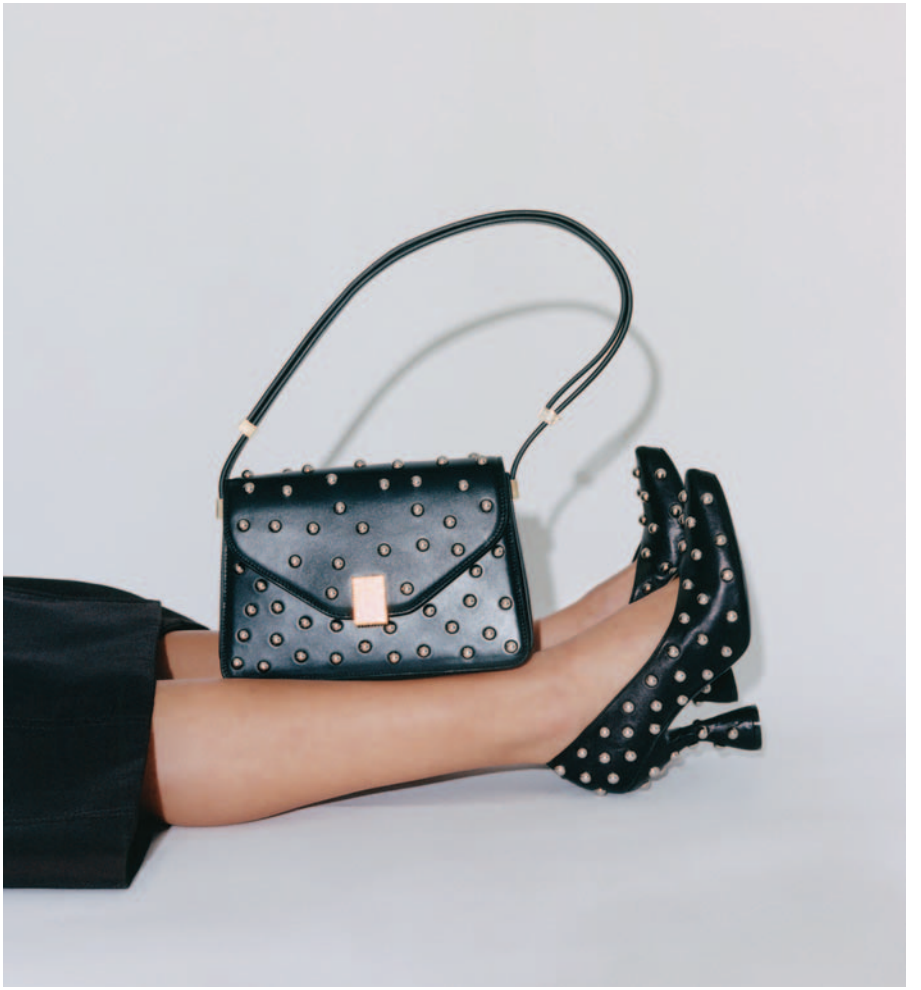

BOWLED OVER Find satisfaction in a return to autumn looks with a Lanvin coat, bag and shoes.

THE FIRST AND LAST time I held a Rolling Stones concert ticket in my hand, Mick Jagger was 62 years old. *A Bigger Bang*, the 2005 album that would be drummer Charlie Watts's last, had been out for exactly one month. The epic Stones arena tour to promote it—one that ended up lasting two years—was just getting started, and a surprise date shuffle meant a full-blown Stones concert was suddenly happening a mile away. "We'd better go," a friend said when we saw posters (*posters!*) go up. "We'll never get this chance again."

Nearly 20 years later, it's a long-running gag that Mick, Keith and Ronnie have dazzled for years past their proverbial sell-by—a gag the Stones themselves happily participate in. (Witness tapping Jimmy Fallon to help announce this fall's *Hackney Diamonds*, their first all-original album since *Bigger Bang*, after Fallon's quip as a jaded manager in 2000's *Almost Famous*: "If you think Mick Jagger will still be out there trying to be a rock star at age 50, you're sadly, sadly mistaken.")

We were indeed sadly mistaken. Because at 80, Mick isn't *trying* to be anything—he's still the rambunctious, peripatetic live wire that has electrified the Stones' six decades of relevance. For this issue, Neil Shah captures Mick's leadership in a candid and illuminating cover story, with Mick holding forth on what he and Taylor Swift have in common, the reason he's assumed his de facto "Stones CEO" role and what it's been like navigating the band through crises, turmoil, drugs and loss.

Not that mortality presents a hard stop for this group. Mick won't rule out presiding over stages as a posthumous hologram. And though *Bigger Bang* may have been Watts's last, he keeps time from the great beyond on *Hackney Diamonds* via a series of vintage recordings. For now and forever, the Stones are soul survivors.

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MICK JAGGER ROCKS ON P. 80

For *WSJ.*'s October cover story, writer Neil Shah interviewed Mick Jagger virtually as the rock legend vacationed in Italy, coming down from his 80th birthday celebrations. "Mick was cracking jokes the whole time. It's not just in his speech and his kind of dry humor. It's also in his mannerisms," says Shah. "One thing that really came through is how good-natured he can be." That spirit was clear the following week at Jagger's cover shoot, which took place in Paris on a scorching hot August day. Despite high temperatures, Jagger and photographer Juergen Teller (above, left) maintained buoyant energy on set: Jagger danced to Bob Marley tunes when the day came to an end. "He's a charmer," Shah says. "For that generation of performers, doing an interview like this wasn't a burden. It was seen as a duty. He's really good at this, and at the same time, he's relatively open and he doesn't seem to take stardom that seriously." *—Natalia Barr*

CHAUMET

PARIS

CONTRIBUTORS

CLOSE KNIT P. 57

The inherently feminine sweaterdress gets a masculine makeover in *WSJ.*'s October Market Report, styled by Alexander Fisher and photographed by Jen Carey, who captured model Indira Scott in the season's most covetable versions. "I loved the sculptural proportions of the Loewe and how easily it transformed into a layering piece," explains Fisher of the vibrant red sweaterdress he styled over a Thomas Pink men's shirt and Toteme tailored trousers (shown). Another look features a pair of boxer-style shorts peeking out from under an ultra-mini Miu Miu knit dress. A lavender-hued turtleneck dress from Bottega Veneta, paired with striped boxers and woven leather sock-shoes, "perfectly encapsulates the concept of the shoot, subverting the idea of a knit story with unexpected fabrications and proportions," says Fisher. *—Jenny Hartman*

JACKIE KURSEL
Photographer
SEEING DOUBLE P. 49

NICK KOSTOV
Writer
JEAN ARNAULT'S FIELD OF DREAMS P. 100

MIRANDA BARNES
Photographer
MY MONDAY MORNING P. 71

LOUISE & MARIA THORNFELDT
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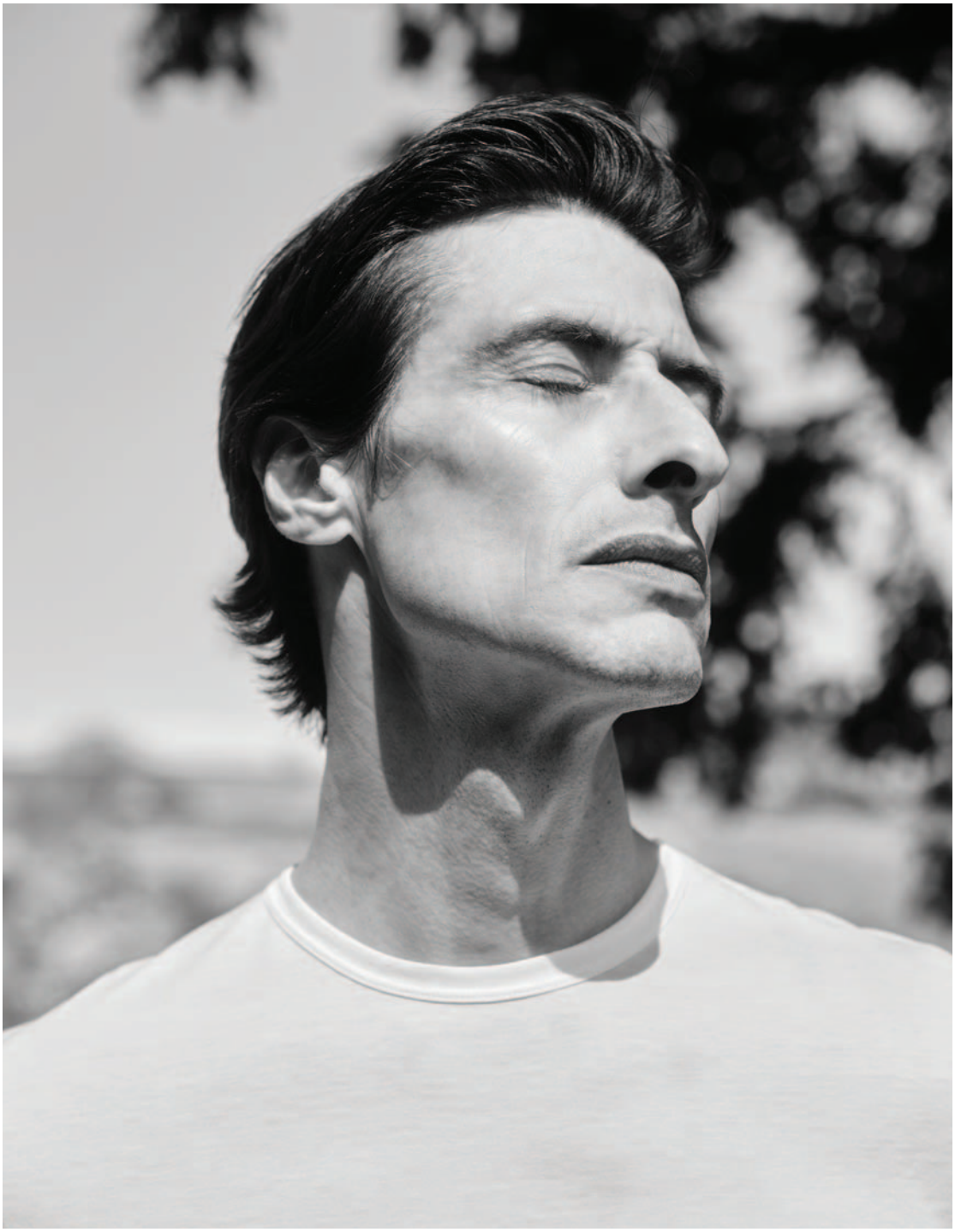

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WHAT'S NEWS.

ALL EYES ON HERMÈS

The French luxury house expands into eye makeup and luxury tools as the first offerings from its new creative director for beauty.

BY ALICE CAVANAGH
PHOTOGRAPHY BY F. MARTIN RAMIN
PROP STYLING BY TANYA MOSKOWITZ

OUT GOLD
The latest installment of Hermès's beauty line includes eyeshadows. Growth in beauty has helped lift the brand to record revenues, including over 20 percent growth in 2022 and the first half of 2023.

VIRAL BEAUTY trends such as "latte makeup" and "tomato girl summer" have blasted across TikTok this season—and soon there might be "Hermès-box orange" to add to the list.

The hue of Hermès's signature packaging will become an eyeshadow this month as the French luxury house expands its color cosmetics, significantly broadening its beauty line after a three-year ramp-up. Six eyeshadow palettes, six mascaras and several tools hit the market October 15 as Le Regard, the latest step in completing the brand's makeup line.

Since launching with lipstick in 2020, Hermès has released new offerings each year—nail polish, then blush and, in 2022, a series of complexion-focused products called Plein Air. Hermès can now compete with other luxury beauty brands across all categories.

"IF YOU WANT TO WEAR BLUE EYESHADOW AND ORANGE LIPSTICK, YOU CAN."
—GREGORIS PYRPYLIS

Le Regard also represents the first complete offering from the brand's creative director for beauty, Greek makeup artist Gregoris Pyrpylis, who was named to the post last year. He is one of the 13 creative directors who oversee the métiers, as Hermès calls its product categories, including women's ready-to-wear, perfume, home and the famed silk scarves. All are overseen by artistic director Pierre-Alexis Dumas and CEO Axel Dumas—cousins and descendants of the brand's founder, Thierry Hermès.

Growth in beauty has helped lift the brand to record revenues, including over 20 percent growth in 2022 and the first half of 2023.

"Our goal is to elevate inner beauty through self-expression and empowerment," says Pyrpylis, who says he dislikes the homogeneity of makeup trends. "This has the tendency to erase the personality of the person," he adds, seated on a sofa in the new Hermès headquarters in Paris's tony 8th arrondissement.

Spread out before him are the eyeshadow palettes, an array of mascaras and accompanying tools, including an eyelash curler and four brightly lacquered brushes, hand-assembled by an expert French maker. The six color compositions, comprising four colors each, appear like miniature paint palettes—an arresting array of muted, iridescent and bold hues set in a graphic pattern of circles and squares.

The geometric, Bauhaus-inspired composition was conceived by Pierre Hardy, the creative director for Hermès shoes and jewelry. Hardy has designed all the Hermès Beauty objects to date, starting with the refillable lipstick cases that became handcrafted keepsakes.

"It's not just about playful composition—it is functional," Pyrpylis says of the eye-catching design of the palette, which is also refillable and features two square-shaped base shades, with a complementary iridescent hue in one of the circles. The second circle pops with a bold, unexpected accent, what Pyrpylis calls "the surprise color": This might be a vivid cobalt blue or a deep turquoise green.

"Every shade can be worn in a very natural way, but there are many women out there who are more audacious," says Pyrpylis, dipping the tip of his finger into Orange Boîte, the dazzling box-inspired color. When lightly applied, it takes on soft sunset hues, but becomes stronger when layered.

The iconic orange is incarnated elsewhere as a lipstick and nail polish, as is another emblematic shade called Rouge H—a Bordeaux red introduced in the 1920s for leather goods.

"If you want to wear blue eyeshadow and orange lipstick, you can," says Pyrpylis. "We are not here to impose."

LASH WORD
The mascara includes natural ingredients, such as millet seed oil and white mulberry bark extract, and can be removed with lukewarm water rather than makeup remover. For details see Sources, page 122.

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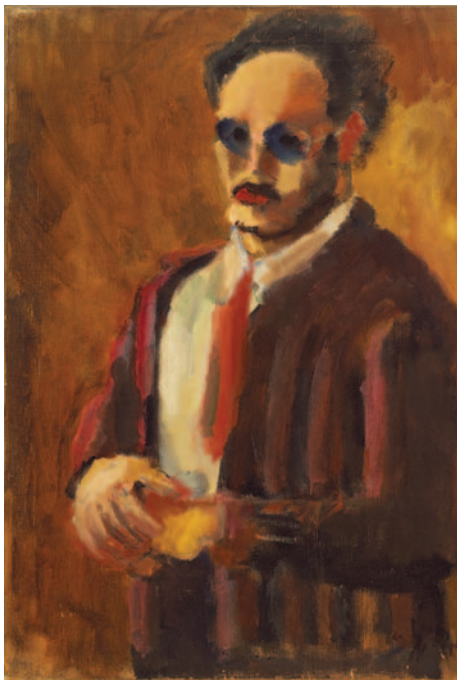
COZY IN THE CATSKILLS

Just in time for autumn getaways, Scribner's Catskill Lodge is expanding with a dozen 12-sided private lodges called The Rounds. The rooms, designed by Post Company, each come equipped with a mix of contemporary and vintage furniture inside and a cedar soaking tub outside. "You're on a plateau overlooking the mountains," says Scribner's founder, Marc Chodock. "The goal of the property is to blend into that." *From $450 a night; ScribnersLodge.com*
—Antonia Mufarech

TIME MACHINES

A. Lange & Söhne's Lange 1 Perpetual Calendar watch, first introduced in 2021, is reimagined with a platinum case and black dial. The new design blends a sophisticated complication with a serious new look.

Price upon request; Alange-Soehne.com



ROTHKO IN PARIS

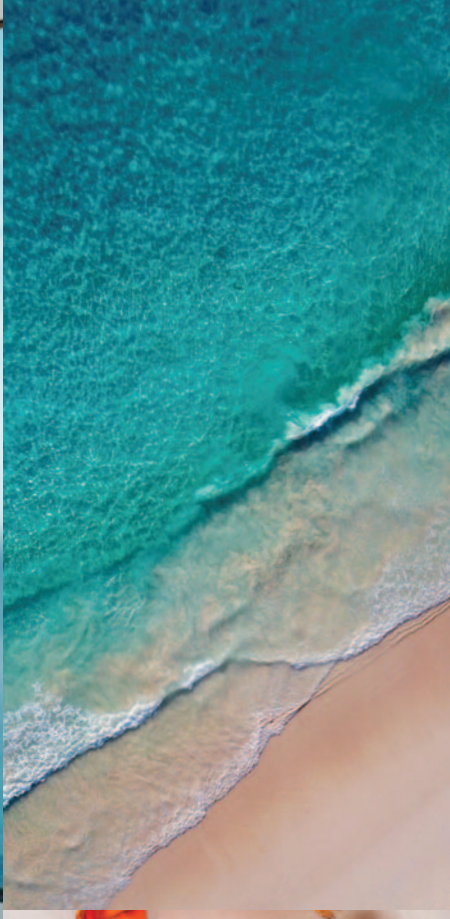
A NEW RETROSPECTIVE IN PARIS OFFERS A PRIMER ON ROTHKO'S EARLY WORKS.

HOW DOES color make you feel? Abstract expressionist master Mark Rothko spent a lifetime exploring the question. This fall, in a major retrospective at the Fondation Louis Vuitton in Paris, his resulting meditations will go on view. Rothko is best known for his postwar paintings that feature quivering rectangles stacked atop fields of color that evoke Creamsicle sunsets and somber voids. Less familiar are the figurative and surreal works he created before hitting upon this signature style, but curators Suzanne Pagé and the artist's son, Christopher Rothko, intend to rectify that with this 115-work show. Highlights include the only known self-portrait ever painted by Markus Rothkowitz (shown), as he was known when he was born in modern-day Latvia in 1903. The exhibit will reveal a rarely seen depiction of the subway in New York, where he settled in 1923. There, artists Milton Avery and Adolph Gottlieb encouraged Rothko to push into the abstract. *FondationLouisVuitton.fr*
—Kelly Crow

CREATIVE BRIEF

A new collection from Barbour and Maison Kitsuné revamps some of the British clothier's beloved silhouettes—including its weather-resistant waxed jacket, shown here—using a playful color-block design that's distinctively Kitsuné.

For details see Sources, page 122.



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A FINE ROMANCE

The '90s make a stylish comeback with sultry layering, sequins and daring accessories.

STARRY NIGHT Clockwise from top: Louis Vuitton top; Vertigo necklace; Akris skirt; Etro bag; Michael Kors Collection coat; Burberry shoe. For details see Sources, page 122.

PRINTS PRO Lulu Lytle, photographed at Soane Britain's New York flagship by Winnie Au.

STOREFRONT

CURTAIN CALL

Interiors expert Lulu Lytle is launching her painterly designs stateside.

INTERIORS company Soane Britain, an ode to British-made rattan, linen fabrics and hand-finished home furnishings, now flies the Union Jack on Madison Avenue. The company opened a 2,500-square-foot American flagship this fall, part of an expansion into the U.S. in its 25th birthday year.

For Soane's co-founder, Lulu Lytle, the showroom marks a chance to extend the reach of U.K. craftsmanship, a founding tenet of her company: Soane's New York employees were flown to visit key British workshops in anticipation of the launch.

"We are best known for the cross-collaboration of skills seen in our designs," Lytle says. "One hanging light might require three different craft skills from a precision engineer, a metal patinator and a rattan weaver."

If Lytle's name rings a bell, it's because of the Downing Street dustup when she was commissioned to revitalize Prime Minister Boris Johnson's family quarters "over the shop"—but it is time to put prejudices aside. Though Johnson's wife, Carrie, was cast in the press as a Marie Antoinette figure demanding £840-a-roll "gold" wallpaper, Soane has never sold metallic gold wallpaper. According to Lytle, it never will. *646-201-9553; by appointment only. —Helen Chislett*

TREND REPORT

SEEING DOUBLE

Turn up the drama with matching bags and shoes rendered in chic prints and luxe textiles.

TWO OF A KIND
Above, from left: Isabel Marant bag and shoes; Fendi bag, shoes and skirt. From far left: Prada bag, shoes and skirt; Loewe bag, shoe and pants.

PAIR OFF
Left: Chanel bag, shoes and dress. Right: Ferragamo bag, shoes and coat. Model, Paris Renda at Parts Models. For details see Sources, page 122.

PHOTOGRAPHY BY JACKIE KURSEL
STYLING BY JENNY HARTMAN

STUDY IN DESIGN

NO PLACE LIKE HOME

Inspiration is never far from home for Richard Christiansen, who founded a lifestyle brand based on his Los Angeles residence, Flamingo Estate. His latest project: 13 rugs designed with Beni Rugs, each of which reflects one of Christiansen's at-home rituals. The inlaid wood of a breakfast table, for example, inspired a terracotta striped runner (shown). "The Beni team and I make different products," Christiansen says, "but at the end of the day we both want to make people feel warm and loved." *From $662; BeniRugs.com. —A.M.*

FUZZY FEELINGS

FOUR NEW SHOE DESIGNS FROM UGG AND THE ELDER STATESMAN OFFER A CUSHY LANDING FOR FALL.

UGG FOOTWEAR has proved its staying power, from the Y2K pairing of its chunky boots with miniskirts to the recent platform booties popularized by Hailey Bieber and Kendall Jenner.

Now Ugg hopes to capture fans of the relaxed Southern California lifestyle through a collaboration with the Elder Statesman, best known for its bright knitwear. The Los Angeles–based brand has designed four new styles of Uggs: two fuzzy slip-ons and two low-cut boots. The shoes feature patches of sheepskin in yellow and blue and crosshatched embroidery that gives the illusion of darning.

Greg Chait, founder of the Elder Statesman, says his 13-year-daughter and her friends are excited about Uggs lately. He hopes the new collection will keep the buzz going. "People are pretty happy thinking about Ugg, and that's similar to what we put forward with the Elder Statesman," Chait says. "They walk away feeling good."

The collection will be available this month at Ugg and the Elder Statesman and through partners including Nordstrom and Mr Porter. *From $195, Elder-Statesman.com. —Chavie Lieber*

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HERE SHE COMES AGAIN
People in the industry told Dolly Parton she wouldn't be taken seriously with big hair and bold outfits. She went for it anyway.

BUY THE BOOK

DOLLY'S CLOSET

A new title from the country star takes fans inside her sequin-filled wardrobe.

DOLLY Parton's new book, *Behind the Seams: My Life in Rhinestones*, out this fall, chronicles the legendary musician's style journey, from her teenage days in Appalachian country using pokeberries for nail polish to performing in custom-made, rhinestone-encrusted looks created by world-class designers, makeup artists and hairstylists.

When Parton was growing up, her mother made dresses from animal-feed sacks and clothing scraps—a process that inspired the singer's 1971 song "Coat of Many Colors." The young singer incorporated bits of dramatic flair into those homespun looks, using shoulder pads to boost her bosom and burnt matchsticks as eyeliner.

As her star rose in the 1960s, Parton dismissed colleagues who said she wouldn't be taken seriously with big bleached hair or in allover sequins. She began wearing fluffy synthetic wigs and working with seamstresses Ruth Kemp and Lucy Adams, who together created her iconic jumpsuits and dresses.

"Much as the fictional characters that populate my songs uncover essential truths about me and the people I've known, my clothes and makeup also reveal the real me," Parton writes. That's as true for the sparkling getups she dons onstage as the simpler styles she started wearing in the 2000s, as she returned to her bluegrass roots—flat shoes, faded denim and braided hair to remind her fans she's still that Tennessee-backwoods girl. *$50; PenguinRandomHouse.com*
—Ashley Wong

BUCKLE DOWN

Hit the ground running in hardware-adorned boots.

From far left: Celine by Hedi Slimane; Chloé; Miu Miu; Dior; Max Mara. For details see Sources, page 122.

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JEWELRY BOX

FRESH PEARLS

Van Cleef & Arpels introduces a strand of pearls with a clasp as luxe as the necklace itself.

From Cleopatra's earring, which legend says she crushed, dropped in a glass of vinegar and drank during a dinner party, to Holly Golightly's signature strands in *Breakfast at Tiffany's*, pearls have always left a lasting impression. In Van Cleef & Arpels's latest high jewelry collection, the French jeweler unveiled its own take on the classic: a string of white cultured pearls, meticulously color-matched and assembled with a subtle gradation in size. The closure, set with gemstones, has a mauve sapphire push button at its center. ***For details see Sources, page 122.*** ***—Jenny Hartman***

PHOTOGRAPHY BY JEAN-MARIE BINET
FASHION STYLING BY LUNE KUIPERS
SET DESIGN BY CÉSAR SEBASTIEN

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MARKET REPORT.

CLOSE KNIT

Ease into fall weather with cozy sweaterdresses styled in unexpected ways.

PHOTOGRAPHY BY JEN CAREY
STYLING BY ALEXANDER FISHER

BRIEF MOMENTS
Outsize knitwear makes pants optional. Bottega Veneta sweaterdress, shorts and sock boots.

TAILOR MADE
A crisp shirt and pleated shorts add sartorial flair to a laid-back ensemble. Alexander McQueen sweaterdress, Thomas Pink shirt, Vince shorts, The Elder Statesman socks and Khaite shoes.

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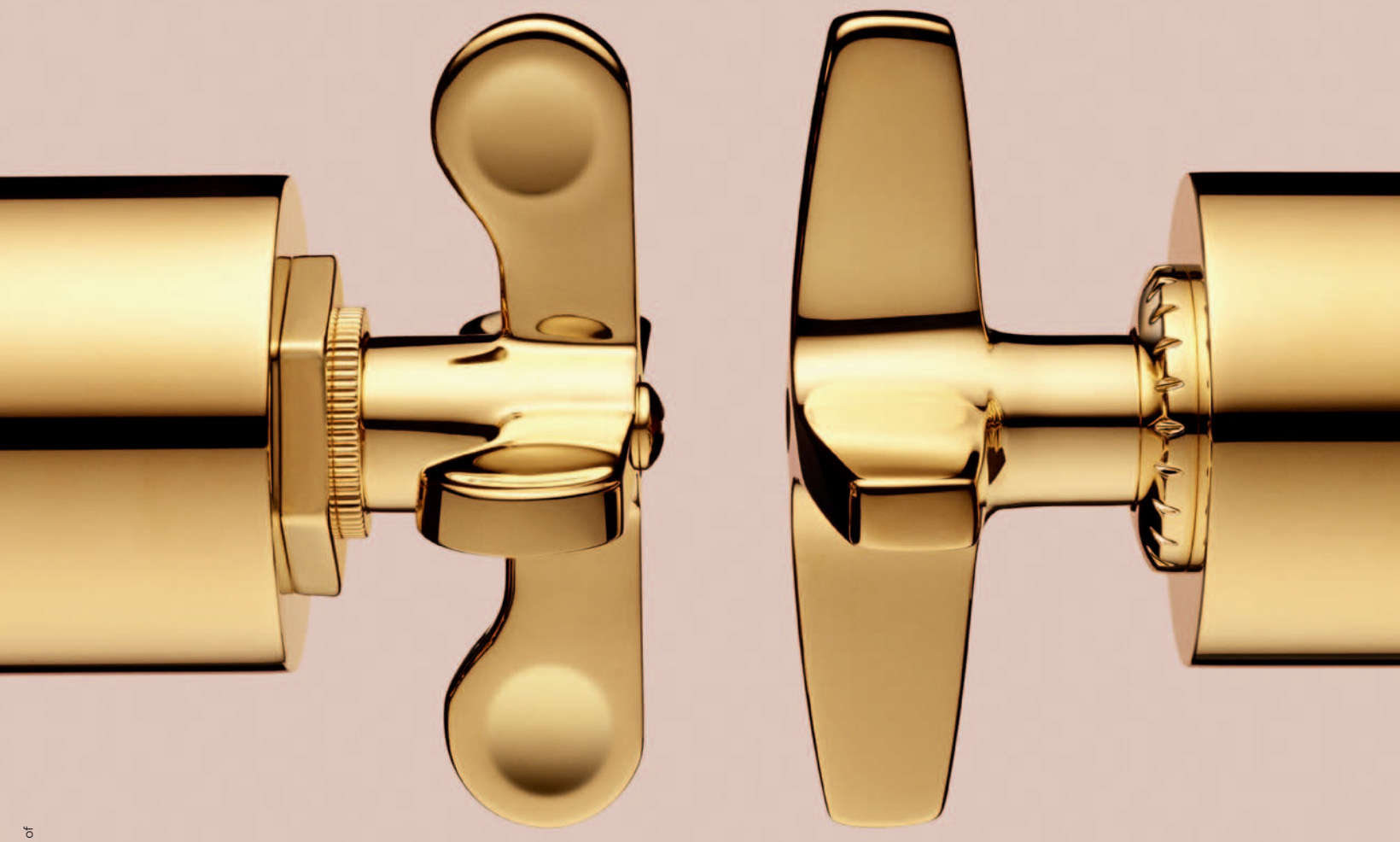
MIX 'N' MATCH
Contrasting patterns take on unconventional cuts. Louis Vuitton sweaterdress, pants and belt, Nina Runsdorf earrings, The Elder Statesman socks and Gabriela Hearst shoes.

UNDER WRAPS
Tie on a cardigan to add warmth and texture to a sleek dress. Fendi sweaterdress, Lauren Manoogian cardigan (worn as wrap) and Camilla Dietz Bergeron necklace and bracelet.

SPIN A YARN
White boots bring a fresh perspective to neutral tones. Hermès sweater-dress and shorts, Vertigo necklace, Bottega Veneta earrings and Gabriela Hearst boots.

Henry, *meet* Chronos.

Introducing Henry Chronos



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WATERWORKS

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MAX MINIMALISM
The higher the hem, the more opportunity to show off chic layers. Miu Miu sweaterdress and T-shirt, Loretta Caponi shorts and Camilla Dietz Bergeron earrings.

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HEAT WAVE
Warm things up with a fiery-red statement piece. Loewe sweaterdress, Thomas Pink shirt, Toteme pants, Melissa Kaye necklace, Camilla Dietz Bergeron earrings, Lorenzo Uomo socks and Gabriela Hearst shoes.

Featuring Bel Tempo Nocturne and Venus. matouk.com
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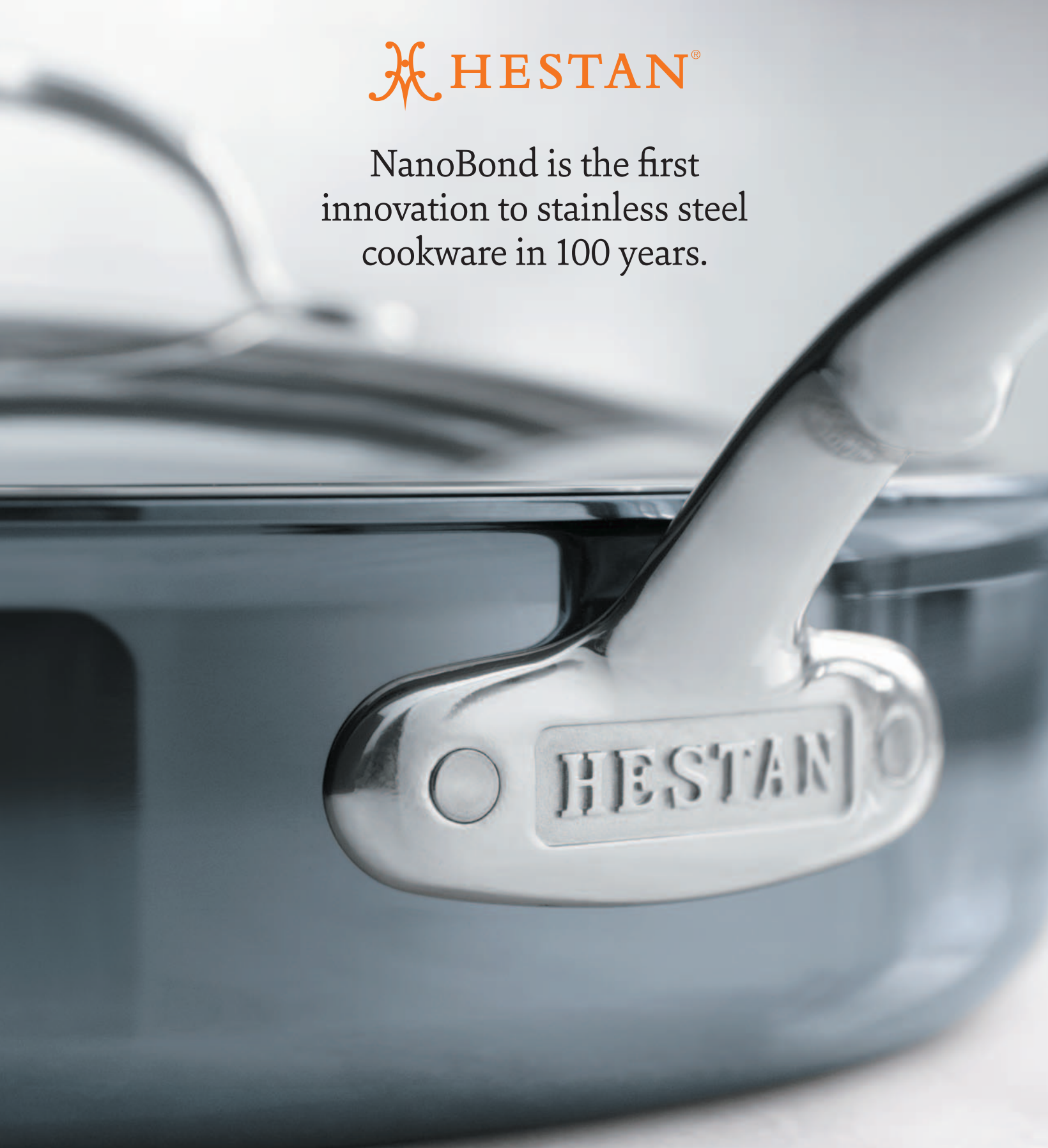
BLOCK PARTY
Satin panels bring volume to a colorful option. Sacai sweater-dress, Lauren Manoogian pants and Verdura earrings. Model, Indira Scott at Premier Model Management; makeup, Michaela Bosch; hair, Mideyah Parker; production, Farago Projects. For details see Sources, page 122.



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ZERO INBOX
One thing Sofia Coppola could do without in her work? Answering emails: "I don't know how people do it; it's like a full-time job."

MY MONDAY MORNING

SOFIA COPPOLA

The filmmaker on her morning muesli and playing pickleball with the cast of her new film, *Priscilla*.

BY LANE FLORSHEIM
PHOTOGRAPHY BY MIRANDA BARNES

IT'S WELL KNOWN that Sofia Coppola is part of a filmmaking dynasty. Director Francis Ford Coppola is her father; actors Jason Schwartzman and Nicolas Cage are her cousins; her aunt Talia Shire starred in the Godfather and Rocky franchises. Since Coppola directed her first movie, the 1999 adaptation of Jeffrey Eugenides's *The Virgin Suicides*, she has carved out her own space in cinema. Her atmospheric films, often set in storied locations from Versailles to the Chateau Marmont, explore themes like girlhood, growing up and loneliness.

Still, she's very close with her father; the two confer about everything from Instagram posting to their shared profession. "He always talked about the importance of personal filmmaking, so I think about wanting to make something that only I could make," says Coppola, 52.

Earlier this fall, she released *Sofia Coppola Archive*, a weighty book filled with photos, letters, note-filled script pages and other memorabilia from her eight movies, including *Marie Antoinette*, *The Bling Ring* and *Lost in Translation*.

Here, she discusses her muse, Kirsten Dunst; her most-loved clothing items; and her new movie about the life of Priscilla Presley, which comes out this month. >

What time do you get up on Mondays, and what's the first thing you do after waking up?

I wake up at 7 on Monday, and I go downstairs and make Yorkshire Gold tea and let my dog out, and then I make breakfast for my younger daughter, who leaves at 8. I don't like to wake up early, but having kids, I have to. In my life before kids, I could start the day at 10 or 11. Then my day starts.

What does that look like? How do you stay organized for the week ahead?

I have to look at a paper planner for the week. I had the Smythson Soho diary forever. For 20 years, every year I'd pick out a different color. Then my life got too busy to fit in there. Now I'm using the Moleskine Pro Weekly. I have to see the week visually on paper. I write out my week and take notes. I tried to design my own [planner], because I still haven't found the perfect one. That's still an aspiration.

How do you like your own breakfast?

I drink a bunch of tea and eat this muesli called Dorset [Cereals] that I got into when I was shooting my movie in Toronto. They don't have it here, so I stocked up on it.

You and your dad both got on Instagram recently.

I know, and what is the world coming to? We're both making independent movies so we have to put our work out. I think of it more like making a book layout or a magazine, it's just more about the visuals.

Can you share a memory from making *Priscilla*?

We built a pickleball court on our shooting stage and everyone started to play at lunch, and we had a big tournament at the end.

What were some gems you found while compiling images for the book?

I was really thrilled to find all the photos that Corinne Day took on *Virgin Suicides*. I wanted to do a whole book of just those photos. And then I had boxes of hundreds of Tokyo one-hour photo booths, all my pictures from *Lost in Translation*.

What makes Kirsten Dunst such a good muse?

We're just on the same wavelength; what we think is funny and stupid are the same. I found a partner in her, so when I was working on *Marie Antoinette*, I was like, "Kirsten could play her," and that's what inspired me to write the script, because I could picture her and her tone and how she'd do it.

What's a part of your work that feels like a waste of your time?

Email. Every time I take on a new project, I'm like, "Is it worth having more emails?" I don't know how people do it; it's like a full-time job.

A lot of your work revolves around girlhood and learning who you are. How do you think about those things in your own life?

As a teenager, I had a lot of opinions and a clear idea of who I was, but then it evolves as you kind of find it separate from your family. In my 20s, I was a little lost. I didn't know what I wanted to do. I feel like it's always a process, not one moment. Because I grew up with a lot of guys, I feel like I really clung to that girliness and femininity as something worthwhile.

How do you think about personal style?

When I'm working, I wear a uniform of men's shirts and men's clothes. Everything I have is navy blue. A men's navy blue sweater; men's sweaters are really nice. One of the [highlights] of living in Paris is going to Charvet and having my shirts made. These are the things I do to relax, I pick out fabrics to make shirts I love. Clothes for me are fun escapism.

What's a piece of advice that's been important to you?

Anjelica Huston told me when I was 14 that I would grow into my nose. My 13-year-old daughter thinks her nose is too big, and I was like, "Oh, my God, I remember; you're going to grow into your nose." That helped me get through my awkward phase.

This interview has been edited for clarity and length.

"I THINK ABOUT WANTING TO MAKE SOMETHING THAT ONLY I COULD MAKE."
—SOFIA COPPOLA

PLANNING AHEAD
The director, shown here in her New York office, says she starts the week by looking over a paper Moleskine planner: "I still haven't found the perfect one."

For more of our conversation with Coppola, go to WSJ.com/magazine.

5 Monday Must-Haves

MOLESKINE PRO WEEKLY PLANNER
"It has the months in the front and space to make notes for the week. I'm always making lists."

YORKSHIRE GOLD TEA
"I have to have three cups to start the day, and I look forward to that."

GINORI GRANDUCA MUG
"I have this tea in this beautiful mug that my girlfriends gave me for my birthday."

BUVETTE
"I like to come here for a meeting."

AUGUSTINUS BADER RICH CREAM
"It feels really nice and will wake you up."

Presidio #5, 2023, 26 x 22 inches, oil on canvas. © 2023 Mitchell Johnson.

Mitchell Johnson

Art critic Donald Kuspit recently reviewed Johnson's work in *WhiteHot Magazine* discussing the painting *Presidio #5*:

"The contrast of forms and colors—objects oddly de-objectified by being given formal and expressive presence—with the exception of the descriptively objective rooftop, a kind of repoussoir device by which the space is measured—is an aesthetic triumph by way of its integration of incommensurate forms and colors. Kandinsky argued that it was hard to convincingly integrate red and blue—especially Johnson's subtle gestural blue and blatantly solid red, but Johnson deftly does so by implying that the spontaneous flow of the blue water, more or less straight linear gestures, has an affinity with the compact curves of the red rooftops."

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ART TALK

THE OUTCAST

Stefan Simchowitz is the entrepreneur the art world loves to hate. Now he's ready for his second act.

BY KELLY CROW PHOTOGRAPHY BY JACK BOOL

ART DEALER Stefan Simchowitz has long been treated as persona non grata by the art world's most important galleries and tastemakers. But you wouldn't know it while wandering around the 11,000-square-foot Los Angeles warehouses where he stores his collection, one of the biggest private troves in the world.

Wrapped paintings and sculptures are wedged, floor-to-ceiling, along aisles that stretch the length of a grocery store. One wall contains plastic-tile tapestries by Serge Attukwei Clottey, a Ghanaian artist whose works were included in recent high-profile exhibitions in Venice and Saudi Arabia. In a modern-day Medici arrangement for which he's become known, Simchowitz pays Clottey at least $15,000 a month, which covers supplies and the salaries for the artist's 23-person staff. "Him, I will never drop," Simchowitz says.

On another wall is Julian Pace's massive homage to Emanuel Leutze's famous painting of George Washington crossing the Delaware River. "When I met Julian, he was a bartender trying to paint in his bedroom," says Simchowitz. He currently pays for Pace to paint full-time in one of five airy studios the dealer leases downtown.

Simchowitz has to twist to squeeze through a narrow space created by two wall-size canvases jutting out. "This isn't even my largest warehouse," he says, grinning.

The origin story behind Simchowitz's 25,000-strong collection is a notorious one. Instead of collecting from galleries like ordinary buyers, he reaches out to unknown artists directly, offering to buy or finance entire bodies of work, some of which he tends to resell to newcomer collectors. The art world decries this method as crass. Especially distressing to top artists and galleries is the way some of these buyers—athletes, actors, poker players—later flip their purchases at auction for tidy profits, like real estate. Such speculative moves are frowned upon in art circles as they can push up a young artist's prices unsustainably high, leading to career flameouts.

Many of the artists Simchowitz championed years ago—among them vaunted stars like Sterling Ruby and Jon Rafman—no longer work with him. Power-broker galleries refuse to sell art to him. In 2014, critic Jerry Saltz described Simchowitz as a Sith Lord, a reference to *Star Wars*' darker forces.

A few years ago, artist Marc Horowitz says he felt compelled to break his financial ties with Simchowitz in part because collectors and dealers kept telling him that accepting Simchowitz's help was hurting his career. "People said I needed the Stefan to wash off," Horowitz says.

Simchowitz has always denied operating as a market speculator, but he's become an art-world pariah, anyway.

"You're not supposed to make money from art," Simchowitz says, his voice laced with a South African lilt. Standing in that warehouse dressed in a tall straw hat, loose linens and fringed moccasins, he looks more like a guest on *The White Lotus* than an art tycoon in exile. Few art insiders today know the extent of his ongoing art-world ambitions, some of which he's only now ready to divulge. "You're supposed to sell companies and use the money to just buy art, but that never made sense to me."

SIMCHOWITZ WAS born in Johannesburg in 1970, the son of industrialist Manfred Simchowitz and artist Shirley Sacks, who divorced when he was 6. As a boy, he collected stamps, particularly "stamps with mistakes in them," he says, because flukes are considered more valuable.

In 1992 he graduated from Stanford with a degree in economics and moved to New York to manage a wealth fund. He produced around a dozen movies (including 2000's *Requiem for a Dream*) and later helped create a celebrity- and sport-photo syndication agency, WireImage, that sold to Getty Images for $200 million in 2007.

While in New York, Simchowitz started popping into SoHo galleries. He gravitated toward pieces that dealers used to advertise shows because he assumed such "cover art" might hold greater significance to the market later, he says. He bought early examples by Tauba Auerbach, now a museum favorite, and Sterling Ruby's first spray-painted painting.

Galleries bristled at his desire to work directly with their artists. Simchowitz's goal became to find obscure artists and to help them find fame, but when their works still hovered below $5,000 apiece.

He bought—a lot, and was soon faced with the question of what to do with his "albatross," as he calls it. Five years ago, he met Brian Ludlow, a Los Angeles lawyer who had recently started an art-rental service by borrowing friends' art to stage luxury real estate listings. They formed a partnership. "Stefan had accumulated a lot of art," Ludlow says, "and I'd accumulated a lot of blank walls."

The men combed through their Hollywood, art and real estate connections. Instead of companies spending millions to amass prize-worthy collections as Deutsche Bank or UBS famously did, would anyone prefer to rent a collection overnight? The market replied: Yes. Last year, RCA Records sent its senior vice president of A&R and operations, Adonis Sutherlin, to pick out several dozen works to decorate its Los Angeles studio. Pieces include Cameron Platter's oversize cookie painting and Zachary Armstrong's giant cow. "Like Stefan, it's good to be ballsy," Sutherlin says.

At the company, called Creative Art Partners, less than 5 percent of rentals convert into art sales, though Ludlow said singer John Legend and his wife, Chrissy Teigen, recently bought several leased pieces for their new home. In any given week, Ludlow says 500 leased works are in transit throughout the U.S., with borrowers able to specify if they want works by women or artists of color or with other qualifiers like size, style and color palette.

Creative Art Partners, now a subsidiary of Simchowitz's parent company Simcor, is leasing at least 3,500 works to over 180 locations, including Four Seasons, Mandarin Oriental and private-member social club Zero Bond. Each pays monthly fees that could range from $750 to $25,000 depending on the number of works

NEW PLAYBOOK
"You're not supposed to make money from art," Simchowitz says. "That never made sense to me."

FRESH PAINT
Simchowitz's art-rental business is leasing at least 3,500 works to over 180 locations.

rented. With 45 employees, its art-rental sales topped $10 million last year, up 35 percent from the year before, Simchowitz says. He hopes to grow the business until he's lending out nearly his entire collection.

While dealers and collectors lend select trophies to museums, it's almost unheard of to lend everything. By making the entirety available, Simchowitz is amortizing his purchases in a way few buyers have attempted. He also gets access to real-time data about "what pieces resonate well," he says, which informs his ongoing purchases.

"No one is attempting anything like Stefan today," says Jeffrey Deitch, a dealer and former director of Los Angeles's Museum of Contemporary Art. "He's constructing an art empire of his own."

Simchowitz said repositioning his art as a service rather than as an asset means each piece is worth keeping even if it doesn't appreciate in value. An unsalable piece can still be rented out.

Most of the world's private collections sit unseen in storage, with few cost-offsetting alternatives, according to former auction executive Amy Cappellazzo. "There's no handbook for how to operate in this market," she says. "Stefan is making our systems more efficient and even more democratic."

SIMCHOWITZ HAS more bohemian ambitions, too—as evidenced by the Red Barns Project, the $5 million compound he's building in Pasadena, California. Petra Cortright, one of his earliest artist finds, pointed out a crumbling 1890 Victorian farmhouse for sale a few years ago, and Simchowitz bought the property that same day.

"Do you know why it has a pool? Petra wanted one," he says, pulling onto the grounds. The estate's main house is now covered in cedar shakes, with a red roof. The surrounding grounds are dotted with smaller outbuildings that will house a kiln and pottery studio, plus additional living spaces for visiting artists. He intends to host artists and think-tank events there, such as lectures on cybersecurity and space exploration.

Among the young talent Simchowitz continually adds to his orbit is Lily Ramírez, an artist from South Central Los Angeles who works out of one of his downtown studio spaces. Ramírez, who paints squiggly abstracts, says she recently bought a car with proceeds from Simchowitz's sales of her work. He also pays for her studio and materials.

"I admire a fellow hustler, and when someone hands you an opportunity, you should take it," Ramírez says.

Cortright, Simchowitz's star artist ever since he messaged her on Facebook in 2011, says she's grateful for his largesse over the years. In 2015, he even helped her get a mortgage for a $1.5 million home in Altadena, California, by arranging a bulk sale of her work, including a piece he sold to her mortgage broker.

"Looking back, it's not normal, but it worked," she says.

Even her husband, Marc Horowitz, the artist who asked Simchowitz to stop representing him a few years ago, says he's since patched up his personal friendship with the dealer. "With Stefan, it's always complicated," he says. "Like family."

It's unclear whether others in the art world will let Simchowitz back in as readily. Dealer Tim Blum says he high-fives Simchowitz when they see each other, but Blum won't sell him anything from his own gallery, Blum & Poe, because he regards Simchowitz as a rival dealer. Blum calls Simchowitz's financing arrangements with young artists "creepy," adding that he worries that unknown artists could wind up feeling overly beholden. "Thinking about it makes me sick to my stomach," Blum says.

Simchowitz says by now he's used to having his intentions misread. He knows he can come off brash. It stings whenever artists brush him off. Still, he's determined to stay the course. "I'm one of the bad guys who ends up good," he says, driving up to the unassuming Beverly Hills bungalow that still doubles as his office. "Maybe I started out as a devil, but it's better to do that and end up an angel than the other way around, right?" •

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STONES CEO

Mick Jagger admits that he has had a stabilizing influence on the Rolling Stones. "I made a lot of mistakes, when I was very young," he says. "But you learn." Photographed by Juergen Teller and styled by Ira M. Hammons-Glass.

MICK JAGGER ROCKS ON

As the Rolling Stones put out their first all-original album in 18 years, the band's iconic frontman talks about staying together, using Instagram and what he has in common with Taylor Swift.

BY NEIL SHAH
PHOTOGRAPHY BY JUERGEN TELLER
STYLING BY IRA M. HAMMONS-GLASS

MICK JAGGER was supposed to be singing "Start Me Up" in stadiums across the U.S. this year. The buzz in the music business was that a tour was booked. Instead, the Rolling Stones in April made an inside joke via social media: a 1972 photograph of a debauched Keith Richards next to a sign that reads: "Patience Please... A Drug Free America Comes First!"

The message? Stones fans can't always get what they want.

"I wanted to have the summer off," Jagger says with a laugh during a video call from Italy on a sunny day in August, despite speculation about illness or injury.

Jagger deserved "to take it a bit easy," as he put it. The Stones may not tour as exhaustively as they once did, but they remain among live music's biggest draws, hitting the road nearly every year for the past decade. Jagger has a 6-year-old son with his girlfriend, Melanie Hamrick. In 2019, he underwent a successful heart procedure. This July, he turned 80.

On top of all this, the Stones' promotional machinery has been cranking into high gear to support the release, in October, of *Hackney Diamonds*, the band's first album of original material in 18 years. Tackling the album and touring simultaneously would have wiped him out, Jagger says. So he made an executive decision to stay home. A happy, healthy Mick Jagger is a happy, healthy Rolling Stones. It's the kind of clear-eyed, farsighted management acumen that's helped the band stay the longest-running rock 'n' roll enterprise of our times.

Jagger wasn't planning to just lounge by the pool. There was a photo shoot in New York City. Band interviews. Music videos to make. When he spoke with me from the Italian island of Sicily, having recently hosted his children and their partners ("it was very fun and—um—a bit full-on"), Jagger was relishing a little peace and quiet. The next week, he'd jet to Paris to see friends and catch an Imagine Dragons show.

"I'm very lucky to be so healthy," he says, downplaying how he eats carefully and hits the gym almost every day. "It's luck more than anything. Just genetic."

The rock 'n' roll generation is disappearing right before our eyes. The run of recent obituaries can induce a kind of vertigo. Yet the Rolling Stones have lasted, leaving us with the illusion that mortality can remain tomorrow's problem. The Beatles didn't make it a decade. The Stones, which formed in 1962, are in their sixth. The first time Jagger remembers being asked if the Stones would ever tour again was in 1966. Two years later, *Rolling Stone* magazine ran a cover story on their comeback. When the band released their last huge hit, 1981's "Start Me Up," they were viewed by many as over the hill. People have been talking about the Stones being "old" for 50 years now.

How has this band—more than any other act of their era—kept it together? The most compelling answer may involve a London School of Economics dropout named Michael Philip Jagger—who inadvertently became a business legend as well as a musical one. Jagger says he never set out to build rock's first behemoth brand. Yet he forged a trail that led artists away from naivete and potential exploitation to unabashed commercialism, à la Taylor Swift's "Eras Tour."

It was an act of self-preservation, he says.

WISER YEARS
"You get to a certain age and you don't want to have to deal with this stuff," Mick Jagger says of band disputes past. "I mean, everyone was taking drugs, the 1980s was a big drug period. Well—so were the 1970s! And the 1960s!"

"I don't actually really like business, you know what I mean?" he says. "Some people just love it. I just have to do it.

"Because if you don't do it, you get f—ed."

ROLLING STONES orthodoxy says it was Keith Richards who kept the band together when it nearly unraveled at various points, especially during the 1980s. But there is a strong case to be made that if it weren't for Mick Jagger, the Stones would have fallen apart by now.

Mortal threats over the decades have been numerous: Brian Jones's tragic instability; major conflicts with business partners; Keith Richards's heroin addiction; the band's intense infighting that Richards once called "World War III"; the 2021 death of the band's beloved timekeeper, drummer Charlie Watts.

But Jagger's serendipitous mélange of skills somehow made him an ideal CEO to see them through.

It's not only that Jagger is one of the greatest frontmen in rock history. Not simply his onstage athletics (running a mini-marathon every night), or his business smarts. It's his levelheadedness—his instinctive aversion to self-mythologizing and overexposure. Musically, it's his openness to new sounds, whether it's pop, reggae or disco. Perhaps more than anything, it's his lack of sentimentality.

The Stones' resilience speaks to the long shadow of the boomers, but it also signifies something decidedly counter-countercultural: the need for pop musicians to be businesspeople. The Stones weren't financial savants when they started. They learned the hard way—by having serious business problems. To this day, they don't own the copyrights to huge early hits like "Satisfaction." Sound familiar? Even in 2023, artists as powerful as Taylor Swift can still struggle to own and control their work due to early decisions.

Mick Jagger was ahead of the curve: The Stones piled into merchandise, branding and sponsorships at a time when making money was verboten. They took the bullets and today's artists collect the cash.

"One of the things I'm really proud of, with the Stones, is that we pioneered arena tours, with their own stage, with their own sound and everything, and we also did the same with stadiums," Jagger says. "I mean, nobody did a tour of stadiums."

IF YOU'RE WONDERING why the Stones took 18 years to complete a new album of original songs, there's an utterly unsexy reason: They kept going into the studio and coming out empty-handed.

Richards likes to jam in studios in a less structured fashion, cultivating the conditions for inspiration—a great groove, an unforgettable melody. But Jagger is pragmatic and results-oriented. He didn't particularly enjoy the interminable, drug-addled French sojourn that produced the Stones' 1972 classic *Exile on Main St.* He's no robot, but he wants recording sessions to quickly translate into songs.

So the Stones were in a rut. To extract them, Jagger set a tight schedule and hired a new producer. Those efforts yielded *Hackney Diamonds*, a relatively direct, no-frills mix of rockers and ballads that seems to encapsulate the many different eras of the Stones.

After the band's last European tour ended in August 2022, Jagger sat down with Richards. He said the Stones should step it up a notch, even though no one was particularly excited about some of the material they'd recorded. Richards agreed.

But Jagger also wanted deadline pressure. "What I want to do is write some songs, go into the studio and finish the record by Valentine's Day," he told Richards. "Which was just a day I picked out of the hat—but everyone can remember it. And then we'll go on tour with it, the way we used to."

Richards told Jagger it was never going to happen.

"I said, 'It may never happen, Keith, but that's the aim. We're going to have a f—ing deadline,'" says Jagger, making a karate-chop motion. "Otherwise, we're just going to go into the studio, for two weeks, and come out again, and then six weeks later, we're going to go back in there. Like, no. Let's make a deadline." (Richards declined an interview request.)

Jagger says he was attempting to replicate the quick turnaround of 1978's *Some Girls*, a punchy, New York–inspired album led by Jagger that included the hit "Miss You" and reinvigorated the band. "Not that you're rushing," Jagger says. "But you're not, like, doing take 117. So that you don't get bogged down in conversations about whether this song's a good one, whether this song's worth it."

The Stones had already banked a couple tracks featuring the late Charlie Watts on drums, including "Mess It Up," which conjures the disco-ish "Miss You." But "the rest of it was done all real quick," Jagger says. The goal was to give the recordings urgency. "Even if it's a nice song, if it's not done with enthusiasm, it doesn't really get to you, does it?" he says.

To freshen things up, Jagger tapped Andrew Watt, 32, a buzzy, Grammy-winning pop and rock producer whom Jagger met through Don Was, who produced the Stones' 1990s and 2000s studio albums.

"Mick serves people up. And Keith keeps them—or throws them out," Watt says.

Starting last November, Jagger, Watt and the Stones entered Henson Recording Studios in Los Angeles and, over the ensuing months, whittled down hundreds of potential songs to roughly 25 tracks. In a departure for the band, Watt has writing credits on three compositions that made the album, including "Depending on You," whose chords Jagger, Richards and Watt wrote together after chucking out some of Jagger's own contenders.

"Keith and me and Andy wanted to do a ballad, and I kept saying, 'I've got these great ballads, let's do this one!'" Jagger says. "They go, 'Well, that's not really good enough.' 'OK, here's another one!'... They said, 'No, let's write one from scratch.'"

The album's guest list is a reunion of high-powered musician friends, including Paul McCartney (contributing bass), Elton John (piano), Stevie Wonder (piano) and Lady Gaga (vocals), the last of whom happened to be working in the same studio during one session. Bill Wyman, the Stones' 86-year-old original bassist, who stopped performing with the band in the 1990s, shows up too.

The deadline worked, Jagger says. The Stones recorded basic tracks in four weeks, eventually settling on 12 songs. *Hackney Diamonds* was, indeed, done a few weeks after Valentine's Day. "They don't sound like 80-year-old men on this record," says Watt.

A lengthy queue for vinyl-record manufacturing, however, meant the Stones couldn't release the album immediately. "I met with the heads of the record company and said, 'Well, when can you put it out?'" Jagger says. "And they said, 'What about Christmas?' I said, 'F—k off. Christmas? No.'" The compromise: October. The band is talking about touring the U.S. and hopefully elsewhere next year.

In Sicily, Jagger appeared relaxed and jovial, wearing a white V-neck T-shirt and unbuttoned overshirt. He was fluid and lithe. He cracked jokes. A summer off was working its magic.

I asked Jagger whether he thought this could be the Stones' final original album. "No—because we have a whole album of songs we haven't released!" Jagger says. "I have to finish them. But we got three-quarters of it done."

Jagger bristles at the notion that he's all business while Richards handles the art ("I love just going to my music room and turning on a drum loop and making a song—that's fun"). He has his own personal failings and acknowledges he has contributed to the band's internal tensions.

"I haven't been perfect," he says.

His desire to build his own artistic identity away from the Stones brought things to the brink with Richards in the 1980s. In general, he doesn't like indulging in discussions about the Stones mythos. "I never look back," he says.

Yet he reluctantly agrees he has had a

stabilizing influence on the Stones. Time and again, he's kept things going. "I mean, it is kind of my role, you know? I think people expect me to do that," he says. "I don't think anyone's saying, 'Oh, I should be doing the "clarity" role.' I don't see Ronnie [Wood, the band's longtime guitarist] saying to me, 'Mick, I think you should retire from the clarity role and the vision role and I'll do it.' No one else wants to do it! I just got dumped with it. And I made a lot of mistakes, when I was very young. But you learn."

THE ROOTS OF Jagger's shepherding of the Stones go back to Dartford, England, where, as a young child, he first met Richards, who lived one street away. Jagger's father was a physical-education teacher. As a teenager, Jagger performed in clubs while also studying finance and accounting at the London School of Economics. He eventually dropped out, a decision that made his father furious.

After the Stones took off in the 1960s, they felt they got burned by their own team. They had hired American music-business accountant Allen Klein, impressed by his efforts on behalf of other artists. Klein negotiated a new deal with the Decca label, winning the Stones a huge million-pound advance payment for their next album. But eventually Klein and the Stones ended up fighting in court.

Among the issues was that Klein got ownership of the Stones' songs. As a result, it's his company, ABKCO Music & Records, that today owns the copyrights for the Stones' pre-1971 music. He died in 2009.

Jagger brought on a private banker, Prince Rupert Loewenstein, to rebuild their business. It turned out the Stones didn't just lack cash—they owed a large amount of back taxes, creating a crushing debt spiral given Britain's tax rates. The Stones sued Klein and became tax exiles in France in the early 1970s to get into the black. (The litigation continued for many years.)

"The industry was so nascent, it didn't have the support and the amount of people that are on tap to be able to advise you as they do now," Jagger says. "But you know, it still happens. I mean, look what happened to Taylor Swift! I don't really know the ins and outs of it, but she obviously wasn't happy."

During the 1970s, the Stones launched giant tours—their 1972 U.S. trek, for example, became a pop-culture event much like Swift's Eras Tour—that ushered in the modern concert era. The tours were still inefficient from a business perspective. But over time, Jagger helped transform the Stones into a well-oiled live-music machine, one that repeatedly delivered the top-grossing tours ever.

Richards's heroin addiction deepened in the 1970s. That, along with the humiliating Klein affair, pushed Jagger to take a more central role in the band's business. Perhaps Jagger's efforts during this period even, indirectly, saved Richards's life. Yet tensions between the two escalated, reaching their darkest point in the mid-1980s, during the band's 1986 album, *Dirty Work*. Richards wanted to tour it. Jagger said no, partly because Richards and even Charlie Watts were both in such bad shape with drugs. "In retrospect, I was a hundred percent right," Jagger told *Rolling Stone* co-founder Jann Wenner in a 1995 interview. "It would have been the worst Rolling Stones tour. Probably would have been the end of the band."

"There were a lot of disputes," Jagger tells me now. "And then, with Charlie not functioning too...probably because it was his way of escaping. You get to a certain age and you don't want to have to deal with this stuff. I mean, everyone was taking drugs, the 1980s was a big drug period. Well—so were the 1970s! And the 1960s!"

Jagger's guiding hand extends to the Stones' music itself.

When I envision the songwriting partnership of Jagger and Richards, I imagine an atom, with an electron darting around a nucleus. Richards is the nucleus, the band's "soul," the eternal keeper of its musical flame. For decades, he has been married to a Chuck Berry–esque rock 'n' roll sound, played in his own inimitable, staccato way. But the generative core of the Stones lies not in him alone, but in the tension between him and Jagger, who, as the electron, the wandering spirit, is flighty, adventurous and fickle, dabbling in new genres and collaborations and bringing them all back home to the Stones. Thanks to Jagger's open-mindedness, the band has undergone striking stylistic shifts over time: blues, pop, psychedelia, country rock, disco, new wave.

Looking to the future, I asked Jagger if the Stones had plans to sell their (post-1971) catalog. He said no. He knows a tidy lump sum of cash might leave a less byzantine legacy for heirs, but "the children don't need $500 million to live well. Come on." Maybe it'll go to charity one day. "You maybe do some good in the world," he says. He's also not planning to publish an autobiography.

He is, however, cognizant that the business of the Rolling Stones will outlive him. "You can have a posthumous business now, can't you? You can have a posthumous tour," he says. "The technology has really moved on since the ABBA thing [the pop group's recent "Voyage" virtual show], which I was supposed to go to, but I missed it," he says. It seems logical to Jagger that one day, fans of the Stones and other older bands will watch such productions, while sifting through vaults of previously unreleased music. The constant repackaging of older music, though—of which the Stones are masters—he finds "pretty boring."

The problem with old age, Jagger says, is that people feel helpless, useless and irrelevant.

At least for now, he doesn't appear to have those afflictions. While he gets treated differently ("people get out of my way, in case I fall over," he cracks), his recovery in 2019 was notably swift ("in two weeks, you're in the gym"). Apart from the countless Stones fans giving him purpose, there's his 6-year-old son, Dev. "I have this really wonderful family that supports me. And I have, you know, young children—that makes you feel like you're relevant."

Jagger is also growing more comfortable with social media. There's a humorous line on "Mess It Up," from the new album, where Jagger sings: "You shared my photos with all your friends / You put them out there, it don't make no sense." As someone who's been public for 60 years, Jagger still wants to keep some things private. But he expresses pride in his posts, which show him popping up here and there around the world. His girlfriend, Melanie, a former ballerina, has her own online presence. "It's just a fact of life," Jagger says. "But there are boundaries I like to have." In some ways, social media has become less threatening. "People used to post stuff and everyone would think, whatever girl you're standing next to...'Is that your new girlfriend?' You know. But everyone knows now," he says.

And Jagger still loves to dance, of course.

In July, he hosted an 80th birthday celebration in London—first a family dinner for around 50 and then a larger party for 250 at a nearby club he rented out. Among the celebrants were Jerry Hall (with whom Jagger shares four children) and Lenny Kravitz (who guests on Jagger's 1993 solo album). There was a Cuban band performing.

I asked Jagger if 80 felt different than 70, facing his mortality. He shrugged it off with the boyish playfulness—and matter-of-factness—that has served the Stones so well.

"They're both big numbers," he says. "One's more than the other one." •

BEAST OF BURDEN
"I don't actually really like business, you know what I mean?" Jagger says. "Some people just love it. I just have to do it." Grooming, Caroline Clements; production, Cinq Étoiles Productions.

FREE SPIRIT

Grunge makes a glamorous re-entrance with this season's radical outerwear options, oversize denim and a daring mix of major pieces.

PHOTOGRAPHY BY ETHAN JAMES GREEN STYLING BY CHARLOTTE COLLET

COLOR GUARD
Bright hues in fuzzy materials feel fresh. Marni x Dingyun Zhang jacket, A.P.C. top, Dolce & Gabbana tank top and pants, Alexander McQueen sunglasses, Khaite belt, socks by Happy Socks and Courrèges sneakers. Opposite: Dior sweater and shirt, Adidas jacket and Coach hat.

DISCO

PRETTY TOUGH
Weathered leather and plaid jackets bring punk vibes. Polo Ralph Lauren jacket and shirt, Celine by Hedi Slimane hoodie, Sacai skirt and Acne Studios jeans. Opposite: Saint Laurent by Anthony Vaccarello jacket and scarf, JW Anderson top, Givenchy skirt, Courrèges sneakers and vintage belt and socks.

BROAD SPECTRUM
Lean into contrasting colors and textures. Loro Piana jacket, vintage windbreaker, Isabel Marant turtleneck, Givenchy pants, Streets Ahead belt, Happy Socks leggings and Marni sneakers.

MIXED MEDIA
Layer on florals, stripes, graffiti and cargo for easy cool. Akris jacket, Undercover turtleneck and sunglasses, Givenchy pants (worn partly rolled up), Hermès belt bag, socks by Happy Socks and Courrèges sneakers. Opposite: Louis Vuitton Men's jacket and jeans, Louis Vuitton top, skirt (worn underneath), belt and brooch, vintage T-shirt and Marni scarf.

SOFT SIDE
Ladylike elements add elegance to edgy ensembles. Chanel jacket and belt, Coach dress, Ambush jeans, Undercover earmuffs and GmbH x Asics sneakers. Opposite: Giorgio Armani coat and shirt, vintage windbreaker, Polo Ralph Lauren boxers, Duran Lantink pants, Marlo Laz pendant (worn as brooch) and Courrèges sneakers.

WILD CARD
Embrace new takes on traditional black and white. Hermès jacket, Rowing Blazers shirt, Isabel Marant jeans, Polo Ralph Lauren boxers, Streets Ahead belt and Acne Studios hat. Opposite: Gucci coat, shirt, boxers and belt, GmbH x Asics sneakers, Marni scarf and vintage jeans. Model, Raquel Zimmermann at DNA Models; hair, Lucas Wilson; makeup, Janessa Paré; manicure, Megumi Yamamoto; set design, Dylan Bailey; production, Second Name. For details see Sources, page 122.

Jean Arnault's Field of Dreams

The 24-year-old Louis Vuitton executive has a new strategy for the brand's watchmaking: Make fewer, make finer—and sell for more.

BY NICK KOSTOV
PHOTOGRAPHY BY LUKAS WASSMANN

JEAN ARNAULT was standing in a gilded, mirrored room of Paris's Musée d'Orsay showing off Louis Vuitton's newest watch model to a clutch of experts one July morning. The thin unisex watch, named the Tambour, is available in finishes including stainless steel, yellow gold and rose gold, he explains, and was the result of almost two years of work.

But the most valuable Tambour in the building wasn't on display with the others. It was on Arnault's wrist.

His version was made of a rare metal, tantalum. Tantalum gave the watch its gunmetal color, though the metal's hardness also meant that the watch took twice as much time to manufacture. This made it "insanely expensive" when he bought it, Arnault told me, though he refused to reveal what he paid.

"We're only going to make one," Arnault, 24, adds. "That's it. It's the only one."

Jean, the youngest son of LVMH chief Bernard Arnault, has been fascinated by the opportunity in rare-materials watches for a while. The Swiss watchmaker Audemars Piguet began using tantalum in some of its watches, including the Royal Oak, beginning in the 1980s, before the younger Arnault was even born. "Incredible watches," he says. "[Some] have rose-gold accents. Stunning." But he says he wouldn't feel comfortable selling a simpler, three-hand watch like the Tambour to the general public for anything near the eye-watering price he paid for his.

"Even though it costs us that much, it would be taking the client for a fool," he says.

When Arnault joined Louis Vuitton's watches division as marketing and development director two years ago, Louis Vuitton watches ran a wide gamut. They ranged from watches costing hundreds of thousands of dollars to quartz timepieces that sold for around $4,000. These are "something that could be done by a machine, almost," says Arnault, sitting in his corner office at the Louis Vuitton headquarters in Paris's 1st arrondissement, overlooking the Pont Neuf. On a shelf is an 18th-century French clock and a limited-edition Marc Newson–designed hourglass with blue steel nanoballs, made in collaboration with De Bethune.

Now Arnault has decided to eliminate the entry-level Tambours. His thinking was that instead of producing more affordable collections, Louis Vuitton needed to play in a different class. So the new iteration of the timepiece ranges in price from $18,500 to $52,000, putting it in competition with similar creations from the likes of Audemars Piguet and Vacheron Constantin. Nearly a third of the Tambour's watchcase has been shaved off, making it much sleeker. Inside there is a proprietary movement, made in collaboration with Le Cercle des Horlogers, a specialist movement workshop just outside La Chaux-de-Fonds, Switzerland.

The average price of a Louis Vuitton timepiece overall will jump fivefold to over $20,000.

Watches currently account for a tiny fraction of Louis Vuitton's sales, meaning Arnault can afford to take a risk. "We're not going to make a ton of money with this," he says of the company's strategic about-face. "It's not going to be highly profitable at all, but it's really about making sure that we switch the message completely."

Founded as a trunk manufacturer by a French carpenter in 1854, Louis Vuitton has successfully expanded into categories like high fashion, menswear, jewelry and fragrances. Building a pedigree in watchmaking—which Louis Vuitton embarked on only two decades ago—is particularly challenging. Watch fans are deeply conservative, with models that have been around for decades like the Rolex Daytona, the Omega Speedmaster or Audemars Piguet's Royal Oak still among the bestsellers globally. Vacheron Constantin's origins trace back to

IN THE WEEDS "We're not going to make a ton of money with this. It's not going to be highly profitable at all, but it's really about making sure that we switch the message," says Jean Arnault of the brand's new strategy.

INNER WORKINGS
Arnault at Louis Vuitton's Swiss watchmaking headquarters. Opposite: The new Tambour watch models from Louis Vuitton are entirely handmade.

1755, while Patek Philippe was founded in 1839. Rolex has been around since 1905.

Craig Karger, a former lawyer in New York City who collects watches and runs the blog Wrist Enthusiast, said Louis Vuitton faces an uphill battle in competing with Rolex, Patek Philippe and Audemars Piguet. "I wouldn't personally invest 19,000 euros [about $20,300] in a steel Louis Vuitton watch, as nice as it is," Karger says.

Louis Vuitton is hardly alone in moving upmarket in recent years, says Jeff Fowler, CEO of e-commerce watch website Hodinkee. The trend in the Swiss watch industry is clear: There are fewer watches for sale, and those that are for sale cost more—in part a reaction to the introduction of the popular Apple watch in 2015, says Fowler. The watch was so successful and ubiquitous, he explains, that it brought renewed consumer focus on timepieces, and resulted in the Swiss watch industry regrouping around higher-end products. In 2022, even as the value of exported Swiss watches soared about 26 percent over that in 2017, the volume of those same exports declined. Some 35 percent fewer watches shipped during that five-year period, according to a Swiss industry association.

"Vuitton is going to have to build demand up over time," says Fowler. "It's not given to you."

JEAN ARNAULT is closely watched in the luxury industry. He is the fifth child of Bernard Arnault, the 74-year-old who built LVMH over the past four decades by buying up rival luxury firms while cultivating generations of designers. In recent years, the company has ridden a global surge of demand for luxury goods. This has cemented its position as one of the most valuable listed companies in Europe. It has also helped the elder Arnault, who is CEO and controlling shareholder, compete with Elon Musk for the title of the world's richest person.

Jean Arnault grew up in the west of Paris, attending a prestigious Jesuit school where one of his teachers was Brigitte Macron, now the wife of French President Emmanuel Macron. Like his siblings, he was carefully introduced to the family business, joining his father on his Saturday morning rounds to the group's main boutiques. He would also tag along on official LVMH trips, including to China. As a teenager, however, Arnault was into cars, planes and engines. He used to tell his family that he wanted a career in Formula 1. But when he worked at the McLaren Technology Centre while studying mechanical engineering at Imperial College London, he realized it wasn't the place for him.

"You work at the end of the day for something, which is making tenths of seconds of gains for a car to go around a track," he says. "There's a lot of moving parts.... I realized then that I wanted to work on [the] product as a whole."

Bernard Arnault has always encouraged his children to pursue their interests, starting with their early roles at the conglomerate. Delphine, his oldest child, had an eye for product development, and spent some time at John Galliano's eponymous label before joining Dior. Antoine, who loves literature, worked in the advertising department at Louis Vuitton. Alexandre brought contemporary artists to Rimowa when he was CEO. For Jean, the passion was watches.

During his journey to McLaren in Woking, a sleepy town an hour outside of London, Jean used the time to delve into blogs about mechanical watches. He then did his fourth-year project on a component of Tag Heuer's watches. The Swiss brand is also part of the LVMH empire and is run by his brother Frédéric, who is four years older than Jean. The two of them would frequently discuss the watch industry as well as Frédéric's business plans—and he even allowed Jean to work on a few mechanisms.

In early 2020, Jean spent a week at Louis Vuitton's watchmaking plant near Geneva, as he was trying to decide which of the group's brands he would join. Michel Navas, a top watchmaker who has had a hand in some of the industry's most lauded creations since he started in the business in the '80s, recalls that Arnault spent some time taking apart and putting together a watch. At one point, Navas gave the young man a screw to clean and polish, which Arnault did with a fine abrasive. A watchmaker told Navas that he was going too far by assigning Arnault menial workshop tasks.

"Hang on, he's clearly enjoying himself," Navas answered. "He seems to love craftsmanship."

By the time Arnault joined LVMH, following stints at Morgan Stanley and McLaren, he already had built an enviable personal watch collection. Today it includes a vintage Patek Philippe from the 1920s, a rare François-Paul Journe prototype and even a big, bulky modular timing system that was once reportedly used in a German nuclear power plant.

At Louis Vuitton, Arnault's first public move was to establish a new watchmaking prize, which the company plans to award every two years starting in January 2024. Arnault convened a committee of watch experts and aficionados to decide on the winners, including Rexhep Rexhepi, a young watchmaker from Kosovo who founded his own label, Akrivia, in 2012.

When Arnault came to visit in early 2021, Rexhepi noticed Arnault was wearing a Journe watch. "I thought, Oh, he has good taste," Rexhepi recalls. The two of them spent a couple of hours talking about watches in the atelier's small meeting room, which looks over the garden. Rexhepi was impressed. He later agreed to a collaboration with Louis Vuitton, producing a double-sided chronograph that will be released this month. The model, limited to 10 pieces, exposes the watch's inner workings on one side, with a white enamel dial on the other.

ALONGSIDE THE PRIZE, Arnault was working on bringing high watchmaking into Louis Vuitton's stores. Within the industry, its 2011 acquisition of La Fabrique du Temps, the atelier co-founded by Navas and Enrico Barbasini, situated in Meyrin outside Geneva, stood as a noteworthy statement of intent. It has become synonymous with innovative, complex watch movements, but these were being used in only a handful of Louis Vuitton offerings.

On just his second day on the job, Arnault sat down for coffee near Geneva with Navas and Barbasini. "We need to stop doing quartz," Arnault recalls them saying, referring to the fashion-oriented watches Louis Vuitton sold.

Arnault grew convinced that Navas and Barbasini were right. He pitched the idea of repositioning Louis Vuitton's watches to his father and Michael Burke, then the brand's CEO. Arnault wanted to upgrade the Tambour, a mainstay of the brand since 2002. He felt there were issues beyond its quartz mechanisms: It was far too chunky, for one, and its big lugs seemed outdated. Both men were cautious, he says. They wanted to ensure that a new model was ready before they signed off on any strategic shift.

By January 2022, Arnault had three prototypes of the new Tambour to show Burke and, most important, his father. Bernard Arnault has a hands-on, detail-oriented approach. He has been known to ask staff to go back to the drawing board if a design doesn't meet his exacting standards.

A no from Arnault "has happened in the past many times," says Jean. "It has happened to me since with products that were supposed to happen in the future but aren't happening now.... Whether it be Michael [Burke], Pietro [Beccari, the Louis Vuitton CEO] and obviously my dad, they have a vision that we don't have.

"Later on, once the emotions are gone and the process has been canceled, you say, 'OK, they were right,'" he adds.

But this time, the meeting lasted only around five minutes. "In, out, boom—done," the younger Arnault recalls. Bernard Arnault's approval put the repositioning in motion. Louis Vuitton is retiring many existing models, Jean Arnault said, as well as reducing "tremendously" the number of Louis Vuitton stores that sell watches.

Since each Tambour will now be entirely handmade, Arnault says production of the Tambour would be "more in the hundreds than the thousands," though he declined to give an exact number. He also says Louis Vuitton wouldn't riff on the product. "We're asking for a significant chunk of money from these people," he says. "I don't want to jeopardize their investment by releasing a green dial, by releasing a purple dial, by releasing a different metal. The desirability that will come from these five references will be the same over a long period of time."

At a summer gala to celebrate the launch of the Tambour, held at the Musée d'Orsay, Arnault was surrounded by partygoers and stars, including Alicia Vikander, Michael Fassbender and Bradley Cooper, who appears in the new ad campaign to promote the Tambour. Signs of the brand's success were everywhere. Outside the museum, a giant billboard hung on the side of the museum showing Rihanna and her baby bump in a Louis Vuitton ad campaign.

"This is the pinnacle of what we can do, and the beginning of an amazing journey," Arnault told those gathered. "Hopefully you'll remember this moment as a historic moment for us."

These days, Arnault splits his time between Louis Vuitton's high watchmaking site near Geneva and the brand's headquarters in Paris, where he tends to stay on weekends. In his spare time, he pursues what he calls his "unfortunate" passion for cars. "I'm trying to understand more," he says. On Instagram, he sometimes shares photos of himself with his girlfriend, Zita d'Hauteville, the daughter of Eric d'Hauteville, who owns a watch brand and is also a French count, and Isabelle de Séjournet, an arts consultant. The two are pictured together traveling to Japan, or enjoying a meal together at a pizzeria in Naples. In one of her recent posts, d'Hauteville is taking a photo of herself in the mirror while Arnault is in the background, bent over double, chasing after her dog, Ovni.

Meanwhile, Bernard Arnault is always in the background, sometimes asking senior executives how his youngest son is doing. He also has monthly lunches with his five children at the LVMH headquarters to talk shop and check in.

Jean encouraged his father to visit Louis Vuitton's high watchmaking hub near Geneva. When Bernard Arnault did so, a few months after Jean had started, he was impressed, asking Navas during a tour of the facility whether he could take photos with his cellphone.

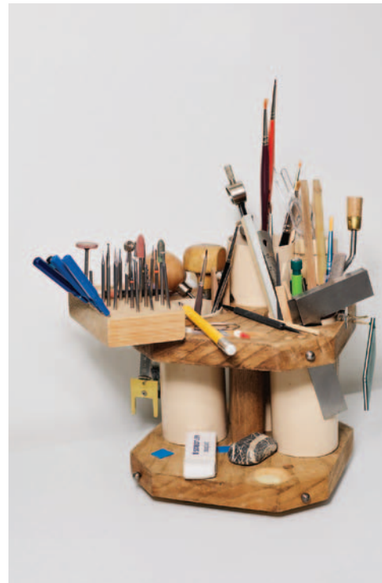
"Mr. Arnault, this is your house!" Navas said.

After the tour, Bernard Arnault sat with Jean, Navas and Barbasini for coffee. He asked Navas and Barbasini about their career history. Both men listed a host of prestigious names, including Swiss watchmaker Gérald Genta.

Arnault senior turned to his son. "Genta—we own this, right?"

Jean says he told him they did. LVMH had acquired the brand as part of its acquisition of Bulgari in 2011. Genta had released a few editions over the years since, but not much was going on with the brand.

Arnault senior turned again to Navas and Barbasini, asking them whether they'd like to bring back the brand. The two men briefly looked at each other before accepting. "Hell, yeah, we'll do it," Jean Arnault recalls them saying. He invited Genta's widow, Evelyne, to visit Louis Vuitton's watchmaking hub, and she quickly got on board with the relaunch. Hundreds of her late husband's designs were never produced—and now they will serve as inspiration for the brand's new creations, the first of which will be available next year. ●



SOFT PETAL
Romance is in full bloom with floral flourishes and touches of tulle. Prada sweaters and skirts and stylist's own silk cord. Opposite: Maison Margiela headpiece.

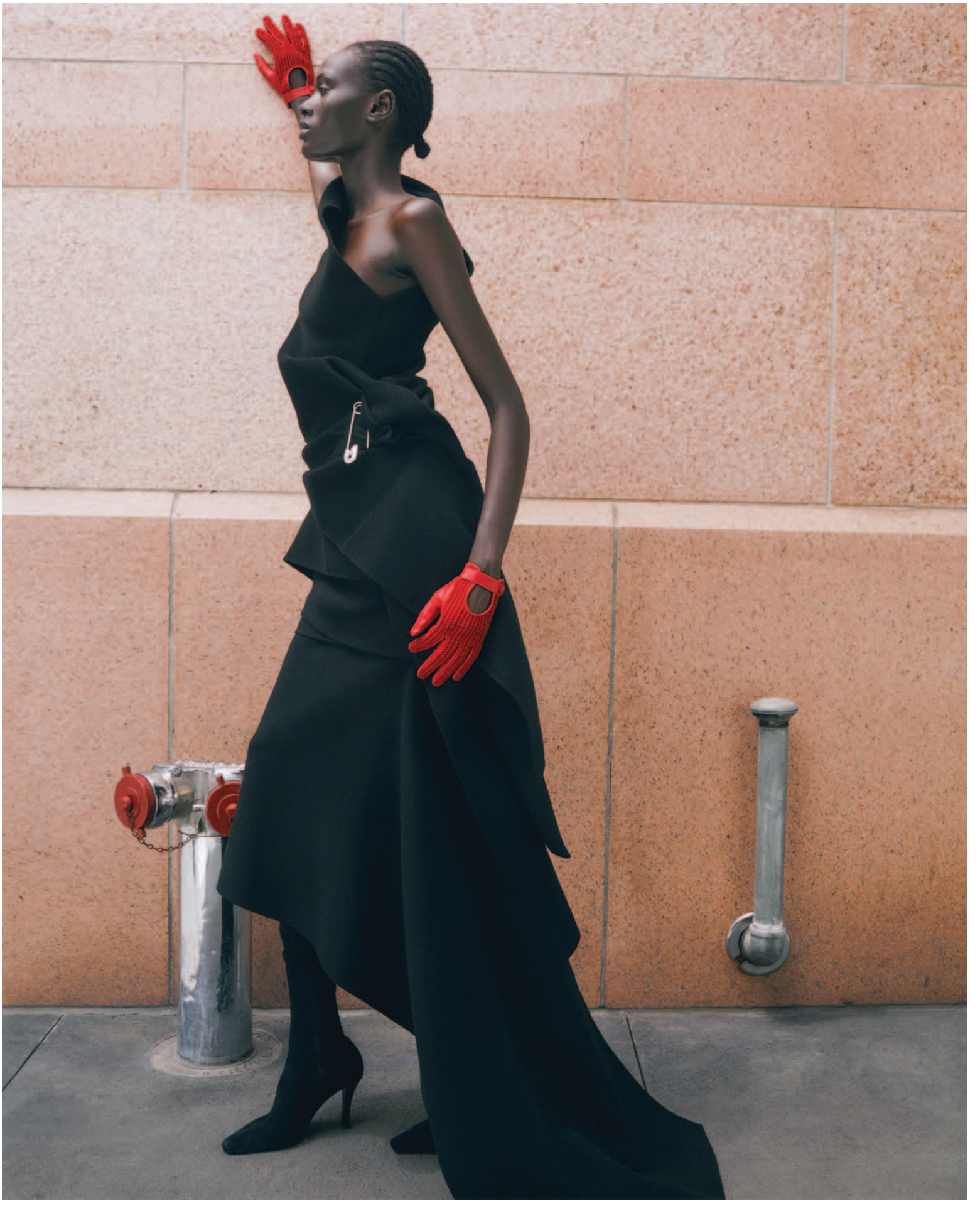
MAGICAL THINKING

Fall's most eclectic offerings get mystical with fantastical fringes, extravagant volumes and eye-catching crimson.

PHOTOGRAPHY BY LOUISE & MARIA THORNFELDT STYLING BY KATELYN GRAY

SQUARE OFF
Energize ensembles with graphic patterns and unexpected textures. Jil Sander by Lucie and Luke Meier dress and balaclava and Loewe boots. Opposite: Tory Burch dresses, Skarule leather skirt and Bottega Veneta boots.

VOLUME CONTROL
Stand out in classic cuts both slim and sweeping. Bottega Veneta shirt, skirt, boots and bags. Opposite: Comme des Garçons dress.



TIE HAPPY
Play with extra-bright menswear elements for a memorable look. Valentino shirt, cape top, tie and pants. Opposite: The Row top, skirt and boots, Seymoure gloves and Tory Burch pin.

PERSONAL BAGGAGE
Pile on precious pieces for maximum impact. Proenza Schouler dress and skirt, Gucci pants, Simone Rocha gold bag, Loewe bags and Bottega Veneta boots. Opposite: Chanel jacket, Sacai dress, Gucci silk dress (worn underneath) and Bottega Veneta boots.

ALAÏA

PUFF PIECES
Brave the elements in a light-as-air wrap or tough leather. Dior jacket, blouse, camisole (tied around waist) and harness and Brandon Maxwell skirt. Opposite: Alaïa wrap, bodysuit, tights and bag. Models, Amanda Murphy at IMG Models and Nyawurh Chuol at Next Model Management; hair, Tamara McNaughton; makeup, Marcelo Gutierrez; manicure, Yuko Tsuchihashi; production, Day International. For details see Sources, page 122.

SITE SPECIFIC
One of Chamberlain's sculptures from 2011, the last year of his life, in the window of his studio on Shelter Island, New York. Opposite: A nearby horse barn serves as private exhibition space for the artist's work.

His Dark Materials

The famously freewheeling artist John Chamberlain created monumental sculpture in ever-larger studios throughout his lifetime—culminating in a final workspace on Shelter Island, which his estate hopes to open to the public.

BY SARAH MEDFORD PHOTOGRAPHY BY ADRIAN GAUT

TWISTED TALES
Above: *NOTHINGTOFLYBY* (2011), Chamberlain's last monumental sculpture. Right: Alexandra (left) and Prudence Fairweather stand among examples of his work in metal foil.

FAR RIGHT, FROM LEFT: JOHN CHAMBERLAIN, *VIRGINACOMPLICE*, 2008, © 2023 FAIRWEATHER & FAIRWEATHER LTD/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. ALL RIGHTS RESERVED. JOHN CHAMBERLAIN, *PETUNIACADMIUM*, 2009, © 2023 FAIRWEATHER & FAIRWEATHER LTD/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. ALL RIGHTS RESERVED. JOHN CHAMBERLAIN, *WETSTAKESCORT*, 2011, © 2023 FAIRWEATHER & FAIRWEATHER LTD/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. ALL RIGHTS RESERVED. JOHN CHAMBERLAIN, *LUCKYEGYPT* (PINK), 2008, © 2023 FAIRWEATHER & FAIRWEATHER LTD/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. ALL RIGHTS RESERVED

HEAVY METAL
Below: Foil maquettes tagged in a workspace of the Shelter Island studio. Right: Concrete floors were poured in the former riding ring to accommodate the weight of Chamberlain's sculptures.

THE BOX from abroad was small and nondescript. Inside, bubble-wrapped packets of aluminum foil were twisted into arcs and circles, some sprouting multipronged feet. A kid's toys? A drug dealer's joke? "The customs agents opened the box and were unwrapping the foils—like, 'Hey, what's in here?'" says Prudence Fairweather, the recipient of the 2012 shipment. Inside were original models for large-scale sculpture by her late husband, John Chamberlain, who'd shaped each one by hand. They were bound for a retrospective of his work at New York's Guggenheim Museum. "We lost quite a few," she says.

It wasn't the first time that Chamberlain's artwork had been mistaken for jetsam. One of his free-form sofas made of rope and urethane foam had met a similar fate at the Philadelphia Museum of Art. "They were looking for the art and untied the rope around the foam—they were looking for the art and destroying the art," Fairweather recalls. (An expensive mixup: Chamberlain's foam sofas have sold for up to $225,000.) "Now we put stamps all over the crates: 'This Is the Art.'"

Chamberlain was a restless and prolific creator, and his catalogue raisonné numbers more than 3,000 works in a range of media often bordering on the Duchampian, from bristling towers of automotive parts down to the cigarette packs he would crush in front of an audience at New York's Cedar Tavern in the late '50s.

Since Chamberlain's death in 2011, at 84, Fairweather and her daughter Alexandra have been working to safeguard the legacy of the pioneering artist, whose career bridged abstract expressionism, pop, minimalism and neo-dada without mapping neatly onto any of them. Like his friends Andy Warhol, Robert Rauschenberg and Donald Judd, Chamberlain made art that resisted categorization. Still, his influence has continued to gain ground.

"His impact is very present, in ways that I don't know are being fully acknowledged," says curator and art historian Susan Davidson, who oversaw the 2012 Guggenheim show. Davidson would like to see Chamberlain presented alongside younger artists in a way that communicates his contributions to new audiences. "Just his physicality," she says, "and then the elegance of the work—I don't think there's anybody like him."

In December, the Aspen Art Museum will mount a major Chamberlain exhibition curated by the Swiss-born artist Urs Fischer. All three floors will be programmed with work that encompasses the artist's photographs, wall-mounted sculpture and freestanding experiments with compressed metal—many on loan from the Dia Art Foundation—as well as foam pieces, foils and his final, monumental efforts in painted and plated steel.

Fischer says that tracing Chamberlain's evolution has been a revelation. The early photographs, literally shot from the hip with a Widelux camera, are "a gust of energy," he says, and the final metal sculptures in saturated hues are "like an everything bagel. The variety of his journey starts to materialize in this opulent, layered, powerful thing. You couldn't come out of the gate and make that. There is a lifetime in these last couple years of work."

Although Chamberlain's fame has rested on his so-called "car crash sculptures"—dynamic assemblages of auto-body parts—he hated the term, which he believed led to facile interpretation. He used scrap metal because it was cheap, available and came in pre-distressed colors. His additive process was spontaneous and intuitive. "It's all in the fit," he was fond of saying. Violence was never the point.

"There's a sexy quality to Chamberlain's works—very intimate, a bodily quality," says curator Donna De Salvo, who came to know the artist in her roles at the Whitney Museum of American Art and at Dia. "It's the artist's hand in the world," she says of his output. "You bend paper, you bend cigarette packs, you bend metal—you bend the world."

Before finalizing selections for Aspen, Fischer traveled to Chamberlain's former home on Shelter Island, New York, to see the pieces in person. Even in a studio with the dimensions of a high-school gym, they command the space. "Look at Roman sculpture of a lion taking down some kind of animal," Fischer says. "There's a lot of that same physicality in [Chamberlain], in that appetite. I ask myself—with these appetites, what does he crush? Is it others, or is it himself?"

CHAMBERLAIN'S MIDWESTERN childhood was short and unsettled. Born in 1927 in Rochester, Indiana, where his father was a saloonkeeper, at 4 he moved with his mother to Chicago after his parents' divorce. Airplanes, engineering and classical music were among his early interests; school was not. He dropped out in ninth grade and made a road trip to California, enlisting in the Navy following an arrest for skipping out on a restaurant check. He was 16.

Back in Chicago after a three-year stint on an aircraft carrier, Chamberlain considered a life in jazz, then picked up more bankable skills at Syd Simons cosmetics studio. Until he could support himself as an artist, he worked as a hairdresser. Night classes with an illustrator led him to the School of the Art Institute of Chicago, then to Black Mountain College. There he studied poetry with Robert Creeley and Charles Olson, whose process of collecting words that were as compatible in look and sound as much as sense fired his imagination.

Chamberlain arrived in New York in 1956 and soon settled in at Cedar Tavern. At 6 feet 2 inches, with a handlebar mustache and forearms paved with tattoos, he became the embodiment of the macho male artist, getting into bar brawls and drinking hard to keep pace with two of his idols, the abstract expressionists Willem de Kooning and Franz Kline.

During a summer stay at painter Larry Rivers's house in Southampton, Chamberlain hit on the idea of using car parts to make sculpture with the sense of volume he'd admired in the veteran artists' work. He tore the fenders off Rivers's junked Ford, bulldozed them with his car, then welded the flattened metal to steel rods until it stood with a slight tilt. He named the 1958 piece *Shortstop*.

The artist's reception in New York was slow to build, but his first solo show at Leo Castelli gallery, in 1962, sold out, with three of five pieces snapped up by Andy Warhol, Jasper Johns and Donald Judd. For Judd, who had yet to turn to sculpture himself, it was the start of a lifelong commitment to Chamberlain's work, culminating in a permanent installation he made for the artist in a former warehouse in Marfa, Texas, now part of the Chinati Foundation. Over the next decade, Chamberlain spent considerable time in the Southwest and in Los Angeles. Experimenting

ANGLE OF REPOSE "When you look at those works, some are languid and elegant and some are totally frenetic," says curator Donna De Salvo of Chamberlain's crushed-metal sculpture. *DOGEYEMATADOR* (2010), near a window.

OPPOSITE: JOHN CHAMBERLAIN, *DOGEYEMATADOR*, 2010, © 2023 FAIRWEATHER & FAIRWEATHER LTD/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. ALL RIGHTS RESERVED

"HE HAD STYLE. IT WAS ALL ENCOMPASSING, I THINK. HOW TO DECORATE A HOME. HOW TO DRESS. IT WAS JUST WHO HE WAS."
—ALEXANDRA FAIRWEATHER

with new techniques—airbrushing and various methods of vacuum-coating plexiglass among them—he also began wrestling with urethane foam after coming across a pile of discarded packing supplies in a parking lot.

Returning East in 1980, Chamberlain had a run-in with the authorities in Essex, Connecticut, over what they considered the degenerate look of his outdoor sculpture. Instead of taking a stand, he decamped to Sarasota, Florida, and set up inside an 18,000-square-foot former lumber warehouse. Ever-larger metal pieces resulted, often patterned in glowing skeins of spray paint.

Eventually, says Donna De Salvo, a consensus began building that "John was languishing in Sarasota. Everyone was saying to him, 'John, if you don't get out of there by a certain age, it will all be over.'" In 1991, Chamberlain moved to the East End of Long Island.

THIS ONE is early—late '60s, I think," Prudence says of a gleaming metal sculpture some 5 feet high. "It's a Ford."

"A Chevrolet," Alexandra corrects her.

The two women are standing inside a barn complex at the crest of a hillside on Shelter Island that trails down toward Gardiners Bay. A onetime horse farm on 36 overgrown acres, it has a sunlit exhibition space in a former riding ring, where large-scale pieces sprawl across poured-concrete floors; a network of dimly lit stalls are stuffed with ephemera, from flaking chrome fenders to furniture and other odds and ends. Walking its length, the women point out finished work bound for the Aspen show and a few material experiments.

Mother and daughter, 72 and 33, are more like siblings when they're on the subject of "Chamberlain," as they call him. For the past 12 years, they've worked side by side running the artist's estate—organizing his papers, creating a digital archive and navigating relationships in and outside the art world. Alexandra is based here and in Sag Harbor, while Prudence lives in Manhattan and the Shelter Island house that she and Chamberlain once shared.

The couple bought property here in the mid-'90s, a few years after they'd met. Prudence had been managing the studio of artist Dan Flavin, a friend of Judd's and Chamberlain's who was living in nearby Wainscott; she knew Shelter Island well, having grown up here. In the following years, she became Chamberlain's wife and de facto business manager.

The couple renovated two houses on opposite sides of a street—one for living, one for working. The reality wasn't so clear-cut. When he was on a roll in the studio, Chamberlain would keep his assistants going all night, fueled by big pots of pasta or chili and crashing in bedrooms upstairs until it was time to go back to work. "John would sit at what he considered his worktable—it was the kitchen table," Susan Davidson remembers. "It was more like the organized mess of a madman." Piled high with books and papers, a battered kitchen timer and a pair of pliers next to a vegetable peeler and a wad of tinfoil, that table remains just as he left it in the fall of 2011.

Calling any part of Chamberlain's life conventional would be a stretch, but his time on Shelter Island approached a kind of stability. Despite three former marriages and three sons, he faltered at parenting early on. As he aged, domesticity became increasingly important.

"He had this concept that we should go out to lunch after school," Alexandra remembers. "He would take me to The Chequit hotel and teach me something new at each lunch—how to tell military time, how to tie knots." Chamberlain took Phoebe, Prudence's other daughter, along to his saxophone lessons, and he bought her a clarinet. He would give both girls updos, and more fashion advice than they were looking for. "He had style," Alexandra says, noting his fondness for Borsalino hats and wildly patterned shirts. "It was all-encompassing, I think. How to decorate a home. How to dress. It was just who he was."

Alexandra's grade-school proficiency with computers made her an asset around the studio. "I was answering emails from dealers, from art advisers, curators—really just thrown in there," she remembers. In her teens, she graduated to stretching canvases and helping with shipping and logistics. She got used to the convulsive snarl of the crusher and the *fut-fut-fut* of the blowtorch. "I was very tight with the blowtorch," she says.

When the girls began taking riding lessons at an indoor ring, Chamberlain fell hard for the soaring space. ("I'm working in a closet," he would complain to Alexandra as he dropped her off.) He was determined to make it his next studio, but Ellen Lear, daughter of TV producer Norman Lear, who had spent years negotiating with the town to build the barn complex with a partner, wasn't selling. When it went on the market in 2013, Alexandra recalls, "We knew Chamberlain was making that happen—saying, 'My artwork needs to be here.'"

During his lifetime, he never wanted to discuss the fate of his work after his death. The horse farm suddenly seemed like a fitting place to install large-scale sculpture and, at some point in the future, present a fuller picture of Chamberlain's oeuvre to the public. Prudence bought the property and has been hosting visiting scholars and other art-world guests to gauge how the space could be used for exhibitions—and to test the waters, she says, mindful of the fact that some on the island might not embrace the idea.

The laissez-faire village she knew as a child has just about vanished, but the fact that Chamberlain isn't around to make his own case might be for the best, she says. Diplomacy was never his thing. "I was always nervous when we were invited to a dinner at the yacht club that he would tell the hostess that he didn't like her dress or something."

Still, his perspective on the world guides their decision-making. "Chamberlain was always thinking about what art is, improvising and pushing the boundaries of what is possible," she says. "We are just hoping that people can sit in the space and, as they do, maybe rethink what is possible."

Like many artists of his generation, Chamberlain was loath to discuss the meaning of his work. When the Museum of Modern Art acquired his crushed-metal wall sculpture *Essex* in 1960—his first piece to enter a public collection—Chamberlain responded to a two-question museum form as follows:

Subject? "It is itself."

Significance? "For a better understanding look at it." ●

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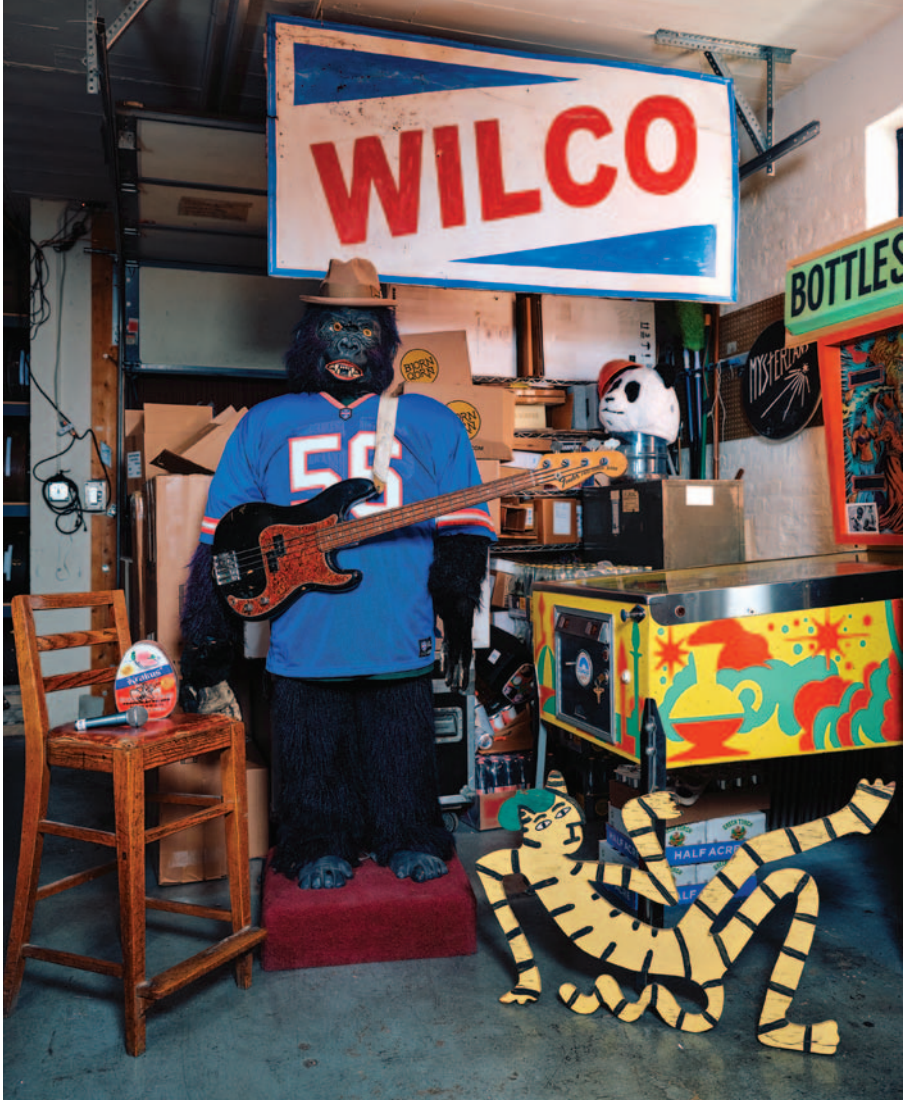


STILL LIFE

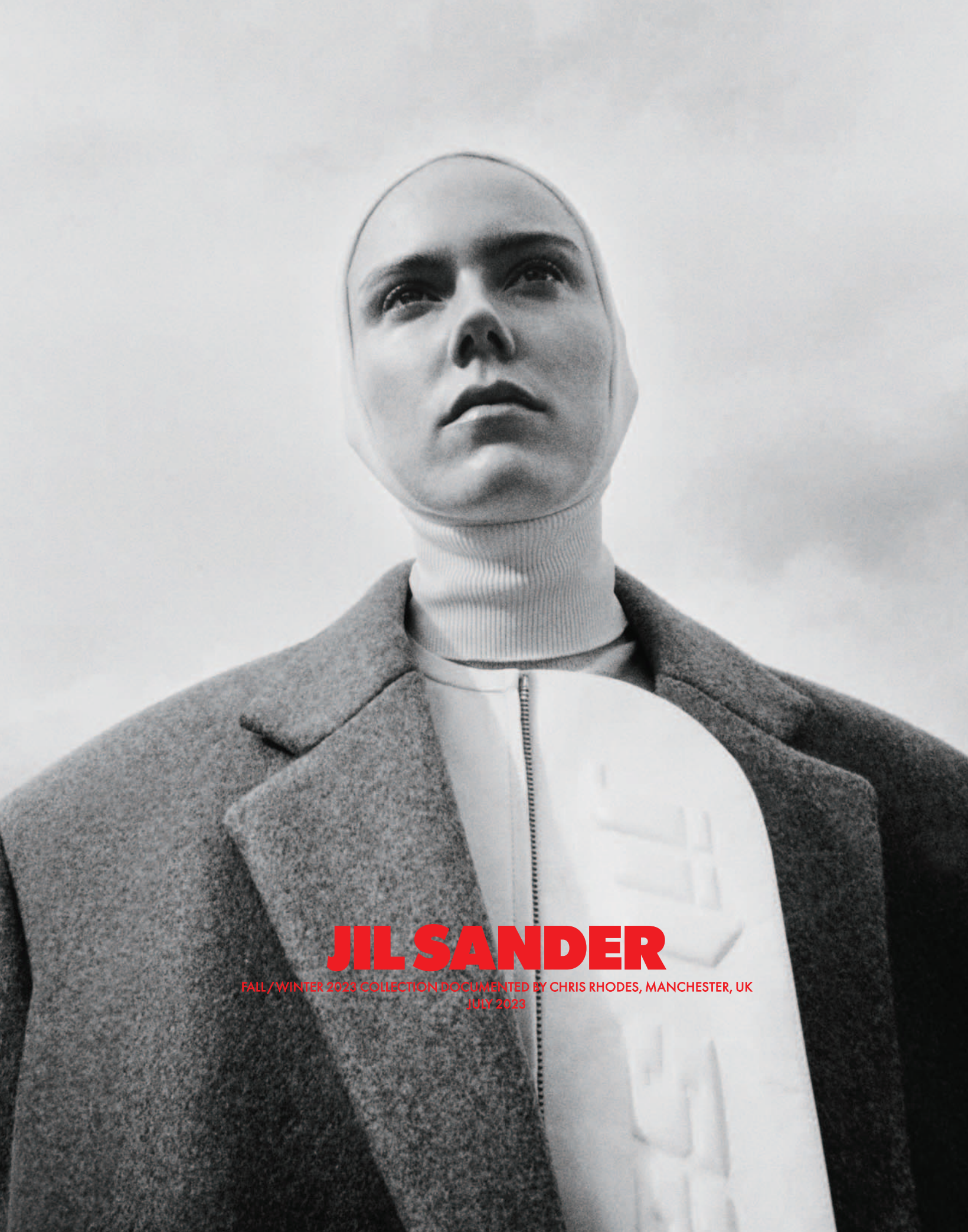
JEFF TWEEDY

The musician, author and Wilco frontman shares a few of his favorite things.

PHOTOGRAPHY BY DAVID KASNIC

"MY DAD had an electronics workshop in his basement where he taught himself how to fix televisions as a side hustle. I wasn't allowed to touch anything, but I was allowed to sit on that chair to the left. Every time I look at it, I picture a tiny me sitting on it, holding a flashlight and shining it in the wrong place. David Letterman used to give canned hams to guests. I always assumed that a canned product was supposed to be something that would last forever. Friends and family say that we're not going to be able to recover from it if it ever explodes. I sing 90 percent of my vocals on that microphone that's also in the chair. It's ready to go when I want to sing. Everybody should have a couch microphone. Blackie [the bass] gets used on every record. I've had it since the mid '80s. I bought it for about $150. I think it was put together from a couple of different basses. For my 50th birthday, Mark Greenberg, our studio manager, got this giant gorilla that you plug in. It just moves one arm, like it's hefting something. Before you get used to it being in the studio, it scares you. Uncle Tupelo [Tweedy's former band] got to play some shows with Johnny Cash at a supper club in Southern California. Cash and June Carter were both really accessible and friendly to us. I remember June Carter saying that she should take us home and make us take baths. That's the strap I had on my bass that night. He signed it, and it's a pretty rough signature because it's hard to sign a canvas bass strap. My wife [Susie Tweedy] had this rock club [Lounge Ax] in the '90s. One of the bands that would play there is called Souled American. The drummer for a while was Jamey Barnard, who was an artist. When they were opening up Lounge Ax, he made these animals to display on the facade of the building. They ended up in different people's hands when the bar closed. The one on the bottom right lives at [Wilco's headquarters] The Loft." *—As told to Natalia Barr*

This interview has been edited for clarity and length. To read a Q&A with Tweedy, visit WSJ.com/magazine.



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